GĀTHĀ-SAPTAŚATĪ

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THE PRĀKRIT

GĀTHĀ-SAPTAŚATĪ

Compiled by Sātavāhana King Hāla

Edited with Introduction and Translation in English

By

RADHAGOVINDA BASAK

M.A., Ph.D., D.Litt., F.A.S., Vidyāvācaspati

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PREFACE

THE unique anthological treatise which goes by the name of Hāla's *Sattasai* (Saptaśatī) composed in Māhārāṣṭrī Prākrit has up to now passed through several editions—the German edition of Weber (1870, 1881 and 1889), Pandit Kedārnāth and Vāsudev's Bombay edition (1911), Pandit Mathurānāth Sastri's edition (1933), a Bengali edition (1956) by the present editor, and lastly another Bengali edition (1970) containing a metrical translation in Bengali by my old student Professor Parbati Charan Bhattacharyya, M.A. So far as I know, the Prākrit *gāthās* of the Saptaśatī in their entirety have never yet been translated into English by any scholar. A few years ago when I was more active in my literary work I translated all the seven centuries of verses into English. The then General Secretary of the Asiatic Society, my esteemed friend Dr. S. K. Mitra, M.A., B.L., D.Phil., F.A.S. requested me to make over the manuscript of my English translation of the *Gāthās* which he got passed by the Executive bodies of the Society for its publication by the Society in a separate English edition. I am very grateful to the Society for readily accepting my work to add to the Society's own publications.

In my English Introduction I have made an attempt to give a brief idea of the rural life of the Indian people, specially of the middle Deccan and parts of Western India, so far as is revealed in the *Gāthās*. I need not make a mention here of the extensive illustrations drawn from this Prākrit treatise by Indian rhetoricians in their discussion on *dvani* or *vyañjanā* (suggestiveness).

I express here by heartiest gratitude to my young disciple, Dr. Naresh Chandra Jana, M.A., D. Phil., Professor of Bengali in a Government sponsored college at Behala, Calcutta, for his kindly preparing on my behalf the two Appendices, (*i*) the alphabetically arranged list of the verses with some words in the beginning and (*ii*) the list of the names of the Prākrit poets who composed the individual verses, so far as they could be collected.

I cannot here omit to acknowledge the strenuous work of reading the proofs in their second and third stages, which my very able and dear student, Dr. Sibendra Nath Ghoshal, M.A., D.Phil., Calcutta University Lecturer in Prākrits in the Post-Graduate classes, undertook, I must say, out of compassion towards me at this my 87th year.

I have an apology to make to scholars by stating that in printing the Sanskrit Transliteration of the original Prākrit *gāthās* I have not obeyed the rules of Sanskrit euphonic combinations and put each inflected word separately with the sole purpose of showing the full Sanskrit equivalents of the corresponding Prākrit forms. I have used hyphen marks in editing the Sanskrit and the Prākrit compounds to show clearly their component parts.

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I am deeply indebted to Dr. S. K. Mitra, Dr. B. N. Mukherjee, Dr. K. K. Das Gupta, Sri Dipak Sen, Sri Biram Mukherjea and also other officers of the Publication Department of the Asiatic Society to get my book through the Press and publish the same.

Lastly, I should record here my thankfulness to the authorities and workers of the Sree Saraswaty Press Ltd., Calcutta, for the nice execution of the printing of the book.

August 15, 1971
69 Ballygunge Gardens
Calcutta 19.

Radhagovinda Basak

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INTRODUCTION

The book

THE *Gāthā-Saptaśatī* is an anthological treatise (a *Kośa-grantha*) written in Māhārāṣṭrī Prākrit language. This book may provoke a study by those men of taste who are desirous to know many things falling within the range of *rasa-śāstra*. Even those who are prone to write novels and dramas in the language of their choice will be deprived of the knowledge of the most enjoyable sentiments, specially the erotic sentiments, if they fail to make a deep study of this important treatise.

The name of the compiler of this anthology is Hāla, the *Kavi-vatsala* (literally 'affectionate towards the poets'). The writer on poetics, Daṇḍin, has named *Kośa-grantha* as being one variety of poetical writings in Sanskrit and the much later writer on poetics, Viśvanātha, has given the following definition of a *kośa* work:

"*Kośaḥ śloka-samūhas-tu syād-anyony-ānāpekṣakaḥ*. i.e. technically speaking, a *Kośa* is a collection of verses which are independent of each other. All the seven centuries of *gāthās* in this treatise form, as it were, a *Kāvya* in which the sentiment (*rasa*) of love is most prominent. Although no verse is closely connected in form or matter to any other, yet the verses can possibly be arranged into groups or sections according to particular topics. What is generally defined as an *āryā* metre in Sanskrit is called a *gāthā* in Prākrit. A Prākrit *gāthā* gives its own definition thus:

> *Paṭhamaṁ vāraha mattā vīe aṭṭhāraehi saṁjuttā* ।
> *jaha paṭhamaṁ taha tīaṁ dahapañca-vihūsiyā gāhā* ॥

That is called a *gāhā* or *gāthā* which contains twelve *mātrās* in the first foot, eighteen in the second, again twelve in the third and fifteen decorating it in the fourth.

There is a distinct difference between the Prākrit language used in the ancient Nānāghat and the Nasik cave inscriptions and also those in some other parts of old Mahārāṣṭra country and the Prākrit used in Hāla's *Saptaśatī*. The reason for this difference of language in contemporary documents may be attributed to the fact that the inscriptions were meant to be understood easily by the people in general and the *gāthā* verses were composed in the Māhārāṣṭrī Prākrit sanctioned by grammar and its rules.

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The old Indian theorists of poetics have acknowledged eight or nine kinds or subdivisions of *rasas* (sentiments), such as the erotic, the pathetic, the comic etc., excited in the period of spectators (e.g. of a drama), or the readers (e.g. of a poem or book), by means of several ensuant, circumstantial and accessory factors. But they have given in the list of these subdivisions the first place to the sentiment of love (called by the name of *Śṛṅgāra* or *ujjvala rasa* or simply the *ādirasa*). All kinds of *bhāvas* or emotions produced by this sentiment can be sought out by men of taste in the gāthās of the *Saptaśatī*, which are so very expressive of that sentiment, are sweet and also are simple in style and dictum. The praise of Prākrit poems made by an unknown writer of a *gāthā* (1.2) seems to be very reasonable indeed. Therein the poet means to say that those people who desire to discuss the philosophy of love ought to feel ashamed if they proceed to do so without knowing how to read, or hear others read, nectarlike Prākrit poetry. Without a knowledge and appreciation of this anthology one may miss the true interpretation of the theory of love (*Kāmā-Śāstra*) and its intricacies. This will be more evident to us when we think as to why writer or poetics like Ānandavardhana, author of the *Dhvanyāloka*, its commentator Abhinavagupta, Kuntala, the author of the *Vakroktijīvita*, Mahimabhaṭṭa, the author of the *Vyaktiviveka*, Mammaṭa, the author of the *Kāvyaprakāśa* and others should have quoted verses from this anthology to illustrate some principles of poetical science. The theory of *dhvani* (or suggestiveness) can be best illustrated by very many charming verses from this anthology. My friend and pupil, Dr. D. K. Kanjilal, M.A., D.Phil., Assistant Professor in West Bengal Education Service, supplied me with not less than fourteen illustrative references to verses of the *Saptaśatī* in some of the works of poetics, referred to above, but I refrain from mentioning them in this Introduction.

Praise of Prākrit poems

In a *gāthā* (I.3) of his own composition the Sātavāhana King Hāla states that he has composed, rather collected, only seven hundred *gāthās* adorned with *alaṁkāras* (figures of speech) out of ten millions of such verses. In this *gāthā* Hāla has used the word *viraciāiṁ* (Sanskrit *viracitāni*) and the word *viraīe* (Sanskrit *viracite*) in the last verse (VII. 101) of the anthology. These two verbal forms mean 'composed' or 'compiled'. But it is plain from the traditional

King Hāla—the compiler of the anthology

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list of Prākrit authors mentioned by early commentators of the anthology that only forty-four *gāthās* are referred to as being composed by Hāla himself. So it is better to regard the whole book as being a collection or compilation of *gāthās* made by King Hāla. This is, however, true that in this anthology Hāla's is the major number of verses by a single poet. In the concluding verse (v. 101) of the first, second, third, fifth and the sixth centuries (*Śatakas*), it is clearly stated that these verses were composed by good poets headed by '*Kavi-vatsala*' (i.e. Hāla himself) and that they (the verses) are so dear to the heart of men of taste (or sentiment).

In one of the introductory verses of the *Harṣacarita*, Bāṇa, the court-poet of King Harṣavardhana made an undoubted reference to a Sātavāhana (king) who brought out a collection (called *Kośa*=anthology) of verses in the following words:

> *Avināśinam-agrāmyam-akarot Sātavāhanaḥ* ।
> *viśuddha-jātibhiḥ kośaṁ ratnair-iva subhāṣitaiḥ* ॥

There is a good pun in this verse. It may be interpreted as follows:

> 'Just as (a king) collects a treasure which is inexhaustible and worthy of use by refined people, by means of jewels of pure kind, so the Sātavāhana (King) prepared an anthology which is imperishable and un-vulgar, by means of apposite sayings, which abound in pure *jāti* or *Svabhāvokti alaṁkāra*.'

Hemacandra in his lexicography has mentioned Hāla as belonging to the Sātavāhana family ('*Hālaḥ syāt Sātavāhanaḥ*'). The Deśīnāmamālā also has Hāla as being one in the Sālāhana or Sātavāhana lineage. A manuscript of the *Saptaśatī*, however, mentions Hāla as being a lord of the Kuntala-janapada (*Kuntala-janapada-īna*). The country of Kuntala represents the south-western region of Hyderabad of modern Andhra Pradesh, where once reigned the Sātavāhana king Sātakarṇi, described in the *Kāmasūtra* of Vātsyāna as the king of Kuntala who murdered his chief queen, Malayavatī by means of a knife or cutlass. The sentence therein stands thus:

> *Kartaryā Kuntalaḥ Sātakarṇiḥ Sātavāhano*
> *mahādevīṁ Malayavatīṃ* (*jaghāna*).

It seems clear that the Kuntala country formed a part of

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the dominion of King Hāla also. To us it also appears that the Sātavāhana king (Sālāhana-Narinda) mentioned in a *gāthā* of this anthology (5.67) must have to be referred to King Hāla himself, as he is said to know how to raise the status of the families of distressed people.

That Hāla was one of the Andhra Kings ruling in Southern India is also known from his name in the list of the thirty Andhra rulers mentioned in the Vāyu, Matsya, Brahmāṇḍa and some other Purāṇas. Hāla's name occurs therein as the seventeenth king and his reigning period was only five years.

Geographical references

This book provides much information about the history and culture of Andhra and Mahārāṣṭra people during Hāla's reign-period and periods before and after his rule, specially in the field of social and economic life of the rural people. It may not be regarded as very curious that this anthology does not contain much geographical information about Uttarāpatha (generally Northern India). The Himālaya mountain and the Ganges are not found referred to in any of the gāthās. The river Yamunā is mentioned herein, but only once (VII 69). But the Vindhya ranges have been mentioned time and again. Of the rivers of the Deccan, the Godā or Godāvarī, the Narmadā or Revā, the Tāpī or Taptī are mentioned in different contexts. These geographical references indicate the fact that the subject matter of the rural community, the compiler Hāla and the names of other previous poets as found from the early commentators' list of Prākrit poets—all belonged to Southern and Western India of the times. In older times the independent Andhra people at first lived in the eastern portion of the land situated between the two rivers, the Godāvarī and the Kṛṣṇā. The Sātavāhana kings of this Andhra country gradually extended their rule by occupying the western portion of this land almost up to the source of the river Godāvarī. So it is evident that the land between those two rivers stretching between the two seas on the east and the west was under the sovereignty of the Andhra Sātavāhana kings. The north-western part of this land went by the name of the Mahārāṣṭra country which also came under the rule of the Andhra rulers. According to the opinion of reliable historians the large number of these rulers reigned in this part of south and west India during nearly the four centuries beginning roughly from 230 B.C. to 130 A.D. The seventeenth ruler of this line of kings

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whose name was Hāla reigned sometime during the first half of the first century A.D. So the social picture of the culture and civilisation which we observe revealed in the *Gāthā-Saptaśatī* may be regarded as relating approximately to the life of the people living between the second century B.C. and the second century A.D. We should remember in this connection that this anthology possesses mostly the picture of the society of the rural people. We know that in India the village is the smallest unit in the matter of administration and to know the Indian country-side is to know the people's village-life.

Many writers and critics of modern times calumniate the ancient Indians as more generally engrossed in metaphysical and other worldly thoughts than in the material or other mundane aspects of life. They forget that the Indians from very ancient period postulated the ends of life in four things, *dharma* (religion or religious duties), *artha* (wealth and property), *kāma* (objects of enjoyment), and *mokṣa* (emancipation or liberation from worldly attachments). So the calumny referred to above is absolutely wrong for propagation. Only two old treatises, the *Arthaśāstra* of Kauṭilya and the *Kāma-Sūtras* of Vātsyāyana stand strongly to repudiate such a slander. Hāla's *Saptaśatī* may be regarded as another strong and important proof that such a calumny cannot deserve any support at all.

The gāthās—mainly erotic

It has already been said that Hāla's *Gāthā-Saptaśatī* is an anthology of verses full of erotic ideas. It may be remarked that the village women, young or adult form, as it were, the heroines in this kind of natural erotic sentiment and the village men, young or grown-up, the heroes. In the Indian villages flourishing in agriculture, the most happy and lovely life of the rustic people and their wives, the farmers and their wives, sons and daughters of the village headman, other ordinary householders and their wives and their sons and daughters, can be described as brilliantly depicted in these Prākrit *gāthās*. It goes without saying that the human character and the proclivities of human mind remain the same in every clime and in all times. It may be believed that the *vibhāva* (ensuant feeling), *anubhāva* (manifestation of feeling), *vyābhicāribhāva* (accessory feeling), love in association or union and love in separation and even illicit and unbridled kind of love—all (these) agitate, everywhere and always, the human mind in the same manner. *Śāstras* and *Vidyās* are created very

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often to teach people to control such agitations and excitements of mind. One may feel inclined to think that the compiler of these erotic verses has created this collective work with the same purpose of imparting instruction to human beings to behave properly.

From a careful study of the gāthās we can gather a good picture of the society as existing in ancient India, specially in the Deccan. A very good knowledge can be acquired about the villages, their precincts, crop-fields, village-paths and ways, its banyan and other trees, and also the activities and occupations of the village householders, their wives, their daughters-in-law, their sons and daughters, their maternal and paternal aunts, the younger brothers of the husbands of women, their fathers-in-law, mothers-in-law and other relatives. Information is also available about the village temples, the gods and the goddesses therein situated. We can also form an idea of the religion and philosophical views of the villagers. We can know many things also about the village headman, and their relatives, about unchaste and wayward females, about hilly villages, the foresters, the Pulindas, the hunters and their wives. No much reference is found in this treatise to seas, towns, horses and the Brāhmaṇas and other high castes. Very little reference can be observed about kings. It seems clear that the general life of the people in general of the countryside is meant to be disclosed in the *gāthās*.

Dhvani or suggestiveness of the verses

Studied from the view of the rhetoricians this anthology may display the existence of various kinds of poetic excellences. But we can have an abundance of the use of *dhvani* or suggestiveness in many of the *gāthās*. Men of taste can enjoy a good deal of delight from the suggestive words and expressions of various kinds of erotic ideas inlaid in them. It has been said in the last verse of the fourth century that if read by men of sentiments a *gāthā* in this treatise may seem to him as sweeter than ambrosia. Herein we may observe sometimes the condition of a love-lorn woman in iresome love, a love-struck woman, a wife keeping her husband under control, a wife separated on account of quarrel, a wife whose husband living abroad, a woman living in separation from her beloved, a woman approaching a rendezvous, an unchaste woman in the family, a beloved woman, a lividinous woman, a daughter-in-law and a daughter etc. We also find the most delightful state of mind, described or suggested in some *gāthās*,

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of male persons who are lustful, or attached towards women, men of hollow or weak love, libertiness, sons guilty of adulterous habits, youthful men, husband's younger brothers and others.

It is not needless to state here that Hāla, the Sātavāhana king, who was the compiler of these *gāthās* flourished much before the time of Kālidāsa and Pravarasena, the author of *mahā-kāvya* written in Māhārāṣṭrī Prākrit, named the *Rāvaṇavaha* (otherwise known as the *Setubandha*). The *Amaru-śataka* and the *Āryā-Saptaśatī* of Govardhanācārya were Sanskrit books named *Muktaka*. Govardhanācārya attained fame in the world of poetry by writing the most delightful erotic verses in that treatise. Intelligent scholars are fully aware that Govardhanācārya wrote his Sanskrit poem in a spirit of competition with the Prākrit compilation of Hāla. Much later still poet Bihārī Lāl wrote in Dohā-chhanda in Vraja-bhāsā vernacular a Muktaka-grantha named *Sat'-Saī*. For the subject-matter of this poem the poet depended on the Prākrit *Satta-Saī* of Hāla's compilation. The highly superior poetic excellences of Hāla's *Saptaśatī* may be easily comprehensible to scholars if they make a comparative study of the erotic poems of the writers mentioned above.

Commentaries on the book

The most important and early Sanskrit commentary of Hāla's Prākrit anthology is by Gaṅgādhara. The older commentators mentioned sometimes the traditional names of some of the authors of these *gāthās*. From the available list of such authors we find that only forty-four *gāthās* were composed by Hāla himself. The names of writers anterior to Hāla numbered two hundred and sixty-one including the names of six or seven female poets. Altogether we get names of authors for three hundred and ninety-eight verses out of the seven centuries. We have got no names for any one of the verses in the sixth century and we get names of authors of only one or two verses in the Seventh Century. In this connection it may be mentioned that we find in the closing verse of canto XXXII of the *Rāmacarita* epic by the poet Abhinava the name of a poet named Srī-Pālita who was a contemporary of Hāla. It is said there that this Pālita was awarded high-honours by Hāla. We learn from the commentators that one poet named Pālita was the author of nine *gāthās* of the *Saptaśatī*. Most probably he was the poet referred to by Abhinava in the *Rāmacarita*.

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There is the valuable edition in German of this anthology by Weber. Besides that there is the Indian edition of Kedarnatha and Vasudeva (Bombay 1911) and there is another edition (Bombay 1933) prepared with a learned Sanskrit commentary by Pandit Mathura Nath Sastri. Lastly comes our Bengali edition prepared by the present writer with the Prākrit text, Sanskrit *chāyā* (rendering) and a Bengali translation published from Calcutta in 1956.

Henceforward we shall attempt to draw a concise picture of the Indian rural society in the middle Deccan during the rule of the Andhra kings as revealed, in its social, economic and religious aspects, in this anthological treatise.

Rural life depicted

In the Mahārāṣṭra portion of the Deccan we find that the residents of the villages were mostly peasants (2.34). There is plenty of reference to ploughmen working in the crop-fields. Mention is made of *tila-vāṭī* or sesamum-field (1.8), *Śāli-kṣetra* or field for *Sāli* variety of paddy (1.9, 6.67-68, 7.89), *Śaṇa-vāṭī* or hemp-field, field for mustard plants (2.71), *Kalama* field or field for Kalama variety of paddy and cotton field (6.49). It is said that the ploughmen felt very happy in the autumn season if they could obtain a plentiful crop of *śāli* paddy (6.49) and they often sang songs out of joy for such acquisition (7.89). During noon-time these ploughmen used to take their day-meal on the field brought to them there by girls from home (7.92).

The residential huts of the farmers were surrounded by fences to prevent a look into them by people from outside (3.20-21, 57). Sometimes there were kept holes in the enclosures for inmates of the huts to have a view through them of things outside. Generally the huts were made of straws (4.15) and these had terraces near the house-doors. We also learn of the existence in and near the villages of baniyan trees (3.94-95) and very large ones of such variety (1.94). It appears that every village had ponds (2.10). Lotus beds in the pool of water were regarded as the greatest decorations of the villages. In marshy places grew many kinds of flowers, such as *kāśa* (5.34), *kunda* (5.26), *kuvalaya* or water lily (1.8), *kamala* or red lotus (1.78, 2.10, 5.95, 7.41), *kuruvaka* (1.6), *kadamba* (2.77, 4.14, 6.65, 7.36), and *kandoṭa* or blue lotus (7.22). Of other

Flowers mentioned

flowers we have instances of *mālati* (1.92), *vakula* (1.63), *saptalā* (7.19) also called *navamālikā* (3.81), *palāśa* (4.8.11), *tāmarasa* or red lotus (4.43), *kusumbha* or safflower (2.45), *madhuka* (2.4, 7.39), *śephālikā* (5.12), *pāṭala* (5.68-69,

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7.14), *puṇḍarika* or a variety of white lotus (7.24) and *maruvaka* (7.77).

Among trees and creepers we find the names of *kadamba* (1.37), *aśoka* (1.7, 3.79, 5.5), *kaṇkelli* (5.4) another name for *aśoka*, *rakta-pāṭala* (1.14), *madhuka* (2.3), *aṅkoṭa* (4.13, 5.97), *āmra* (mango-tree, 4.31, 96, 5.99), *eraṇḍa* (3.57), the *mādhavī* creeper (4.22), *phalahī* or *karpāsa* (4.59-60), *bisinī* (lotus plant, 1.4) and *nalinī* (7.19). Of fruits we come across the names of *nimba* (1.30, 3.48), *āmra* (mango, 1.62, 7.66), *vadara* (the jujube, 2.100), *tāla* (the palmyra fruit, 4.98) and jambu (the rose-apple, 2.40). We, however, get only one name of a kind of edible pulse called *tuvarī* (4.58).

Birds and beasts

The villagers often reared up Śakunas or birds in cages (3.10). It is described in the book (6.52, 89) that bird *śārī* or *śārikā* (*mayanā* bird ?) which can speak in human voice often disclosed the love-talks between the lover and the beloved or the husband and the wife, thus putting the women in shame before their elderly guardians. Of home-reared birds we find the names of *kīra* or *śuka* (parrot, 1.75, 7.66), *śikhin* (peacock, 1.52, 2.73), or *mayūra* (4.94, 7.36), *pārāvata* (pigeon, 1.64), *haṁsa* (swan, 2.10) and *rāja-haṁsa* (flamingo, 7.76). There is also mention of *balākā* or crane (1.4), *kukkuṭa* or cock (7.98), *kāka* or crow (3.5) and *kākī* or a female crow (2.2, 3.48). Of aquatic creatures we find the names of *karkaṭikā* or crab (1.19), *śaṅkha-śukti* or conch-shell (1.4) and *śālurī* or female frog (4.91). Mention is found of worms and insects such as *karkaṭaka* or spider (1.63), *madhukara* or bees (1.37, 92, 2.28, 39) and *bhramara* or black bee (1.78). In various contexts occur the names of the following animals, viz *mṛga-mṛgī* or antelope pair, *kṛṣṇasāra-mṛga* or black-spotted deer (1.25), *pṛṣata-mṛga* or spotted deer (7.29), *gau* or cow (3.71), *balīvarda* or bull (3.38, 75), *gaja* or elephant (2.73), *gaja-vadhū* or she-elephant (7.30), *gaja-kalabha* or the young elephant (3.58), *mahiṣa* or buffalo (2.72, 7.80), *mahiṣī* or a she-buffalo (1.65), *markaṭa* or monkey (2.71), *mārjāra* or cat (3.63), *maṇḍala* or dog (7.62) or *śunaka* or dog (7.88) and *siṁha* or lion (2.75).

There are many references (2.19, 40, 90, 5.19, 7-82) to village-pathways called *rathyās*, some of which were wide and some narrow. It is curious to know that some portions of such paths are formed after rainy season is over, by floating upper layers of mud dried up by wind with water

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underneath (7.82). The junction of four roads in villages was often termed *catvara* (generally house-yard, 1.36, 2.90). The existence of deep wells for cold drinking-water in the villages is indicated (3.94). There was also the use of *rahaṭṭa* or *arahatta* machine for lifting water-pitchers from the well (5.90). It is very likely that the process of drawing waters through drains from lakes in wealthy men's houses was adopted (5.91). From the mention of the *guḍa-yāntrika* (6.54) in this book, it can be easily inferred that the process of preparing molasses from sugar-cane juice prevailed in the South.

Village house-wives and other women

After having said about the village sites we now collect some ideas about the occupation and character of the men and women of the villages. It is said that the house-holders' wives remained mostly busy in cooking meals in the home-kitchens (1.13), and some of them were experts in cooking nice dishes (1.14). There was sometimes pinching want of wearing clothes in the family owing to financial stringency of the house-holders (1.18). Often under the influence of love there could be observed smile in the house-wife's face in a particular position of her husband (1.11), and laugh in the face of the husband on finding her in a particular situation (1.13). In all climes and at all times the house-holders have got to go abroad for the sake of trading business, leaving their wives to suffer from pangs of separation; and during such occasions the house-wives entreat people going to the places of work of their husbands, to ask their husbands to return home earlier, or if they are literate they themselves send to their husband love-letters with similar request. There is reference to such letter-writing in this anthology (3.44, 6.71). Even on such occasions of departure of their husbands the wives under various guises try to cause delay in their husbands' going out. We find a wife (1.47) asking her friends as to how to live and put up with the distress at the time of departure of her husband, the would-be sojourner. In this way we come across many a passage suggestive of deep love on the part of the husband and the wife, when the former goes out in foreign lands (1.17, 49, 77, 94, 98) leaving the latter at home to suffer in separation (1.36, 39, 70, 98). There is instance of looseness of character of some wives in absence abroad of their husbands (1.66). There is another kind of absence from home of the husband while living in the same village, described in the book as *eka-grāma-pravāsa* (living without

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husband though the latter resides in the same village) (1.43) which is more intolerable to the wife than even death itself. Although the couple lives in the same village, the husband and the wife could never meet with each other and they both suffered pangs of separation, with hopes for future reunion. On account of apprehension of husband's future going abroad the body of the wife becomes lean and lean in the summer season (7.11). During the monsoon season the wife whose husband lives in a distant foreign land sheds tears of grief (7.21). It is not unnatural for the husband living in a distant land to make for home quickly in the rainy season by remembering the love of his wife for him (7.94, 98). We find the description (7.22) of a traveller's condition in the autumn season on coming across a lake on his way. We also read of love-attachment of a traveller's wife towards a second traveller (7.67). Pain arises in the mind of a traveller when he feels the touch of the southern breeze of the spring (5.46). A traveller is sometimes forced to abandon the fixed date of his departure from home (5.100). During the period of absence of husbands living in distant land, their wives give up their usual bodily decorations (1.33). Even a wife of noble family used to keep in writing on a wall of her house the last promised day of return of her husband (2.70). Such a lady often repeats many a time the words of her husband sent to her through a messenger (2.98). A lady of noble family is described (3.49) to proceed stealthily in the darkness of the night to her favourite lover. The potency of love-sentiment being always high, there could be love-union between a lady of noble family and a man of low origin (4.60). In Indian society, a man's dalliance with his wife in her menstrual course was strictly prohibited (6.29). As a sign of the wife's monthly course, she used to besmear her face with oil mixed with powder of turmeric (1.22, 3.89, 6.19, 28). Even during such a prohibitive period kissing and other fickle acts are possibly done (1.22, 6.28). The ladies after termination of their monthly course made use of bathing-turmeric for their purification (1.8). The cloth of a woman in her first menstrual discharge is referred to in the anthology as *ānanda-paṭa*, literally the cloth indicative of joy (5.57). The ladies probably used turmeric in their daily bath (3.49). During summer season ladies took plunging bath (in lakes etc.) in the afternoon also (5.73).

In modern society there are observed cases of love

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between an elder brother's wife and her husband's younger brother, there was prevalence of such a love at times in older Indian society too—hence we find from this anthology a reference to a case of a husband's younger brother in his love excitement striking with a fresh creeper particular limbs of his elder brother's wife (1.28). In many cases the elder brother's wife did not divulge to her husband of his younger brother's improper conduct, lest there should be any domestic conflict on that account (1.59). This can also be observed from a study of the treatise that if the mind of the elder brother's wife is not vitiated by such love-attitude of his younger brother towards her, she is seen to have delivered a lecture on the pure character of Lakṣmaṇa to the erring fellow to keep him in proper mental form (1.35). There are passages in the book to illustrate the rebuke by such a lady for the flattering words of her brother-in-law (7.88) and also the lady's corrupt character (4.13).

Village-headman

In ancient India the all-powerful village-head was called a *grāmaṇī* (the leader of the village) who had administrative control over the village. There is found mention in this book that sometimes the son of a village-headman could be a man of bad moral character (1.30-31). Even the wives and the daughters of the village-heads could be of depraved character (5.69). There is reference to the village-head's good performance of his duty as protector of his village (7.28). Even at the time of his death a village-head is found to have instructed his son to carry on his own duties for keeping up the prestige of his family without blemishing his (father's) good name (7.32). We can infer the power of a *gaṇādhipati* (the chief of the tribal community) from a description in the book (5.3). There is reference (6.56) to the village-head depending for his administrative work on the action of the police-people, termed *dauḥsādhikas* (door-keepers, 6.56). The wife of the *bhojaka* (name perhaps of the *grāmaṇī*, the village-head) is called *bhoginī*. A ploughman's son is described as attached by love towards such a *bhoginī* (7.3).

We also come across passages in the book wherein we read of the beautiful form of the daughter of the village-chief which captivates the mind of young people of the village (5.10, 6.92). Such a daughter sometimes casts on coquettish glance on a hero (6.70). A ploughman's daughter-in-law (son's wife) is found described sometimes as very beautiful (1.84). One verse has observed that there could be a paramour of a virgin girl also (5.57). We read of a hero

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attached to an unchaste woman (4.50), and also of such a woman proceeding secretly to an appointed place to meet her lover (4.65). The presence of unchaste women in societies cannot be unthinkable, as we find in this treatise mention of unchaste women in various contexts (2.4, 65-66, 3.28, 94-95). As such unchaste women knew the art of enticing chaste ladies to violate their morality, the latter lived in consternation against the activities of unchaste female neighbours (1.36). An unchaste woman does not often fail to cite friends who could certify her as possessing good character (2.97). It is curious that unchaste women could easily understand the entry into her house-precincts of her husband or her paramour by the particular barkings of her own dog (7.62). Wanton women often went to meet their lovers through snow-clad sesamum-fields (7.93). We read also of an unchaste lady of high family to contract secret love with a barber (5.17). We find a description of a wanton woman besmearing her body with the cremation-ashes of her paramour (5.8). Under various pretexts unchaste women conceal from their husbands their connection with their paramours (4.1). There is mention of a call of a physician-paramour given by an unchaste wife even in presence of her husband, under the pretext of a treatment for a scorpion-bite (3.37). Such a bad woman often introduces to her husband her paramour as a person seeking for a refuge in her house (3.97). This anthology contains description of how harlots succeed in tarnishing the character of young men and fleecing their finance (5.74). Love of harlots for their beloved is also mentioned in this book (2.56).

Unchaste women

In every evening ladies light their lamps in their house (3.22), but they were careful enough to prevent their tears to fall on those lamps even when they are in grief, because that was regarded as indicative of inauspiciousness. The throbbing in the left eye of a woman was regarded in social life to be a sign of auspiciousness (2.37). People in ancient days also believed in women being possessed by spirits (4.86). There was no dearth of beggars in village who carried for collection of food in bowls called *Karaṅka* and the name of the vessel from which ladies distributed alms was called *caṭuka* (2.62). In some villages there lived physicians for treatment of diseases and there is found a remark in this anthology that it is really a very great hardship for men to live in villages without such physicians (6.100). We have already referred to physician-paramour (3.37). People felt

House-wives

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Physicians and diseases

much suffering from diseases in places without physicians (4.63). From the use in the anthology of the word, *Sukha-pṛcchaka* (enquirer of welfare) (1.50-51) and the word *sukha-pṛcchikā* (a woman enquiring about welfare) (4.17), we can infer that during illnesses in a family, friend and relatives went there to enquire about the condition of the diseased. We can only collect the names of two diseases from our study of the *Saptaśatī*, viz. *jvara* (fever) (1.50), and *āma-jvara* (dysenteric fever) (1.51). Use of white bandage on sores or wounds was known (5.58). People used bitter medicines (4.17) during period of disease, if necessary, and also applied life-restoring drugs when the diseased person's life was feared gradually to become extinct (4.36). We have reference to patients who are deaf and dumb (7.95) and persons who suffer from pure dumbness (7.96).

Festivities

Curiosity fills the mind of people in society just before the beginning of a festivity, but its mirth commences to wane along with its procedure (1.68). On festive occasions women use special decorations on their person (1.39). We read of the custom pounding of corns into powder on some festive days (7.24). At the end of a festivity house-wives used to distribute sweets to neighbouring houses (7.3). There is mention of festive night brilliant with full-moon rays (5.66). In one verse (6.35) we find that on spring-time full-moon festivity male persons go a wrong way in mirth, the hum of music swells and drums are beaten. In the vernal festivity young damsels used to wear bodices tinged with saf-flower colour (6.45). On this spring festivity the mouth of young girls used to be perfumed by smell of wine (6.44). Mud-flinging by males on the bodies of females during this vernal festivity was treated as innocent (4.69). This book contains reference to liquor-houses (3.27). There is hint in a verse (2.97) that people liked for their drink old ale. For the pacification of love-anger of ladies sometimes the lovers used to give mouthfuls of wine to the former (3.70). The women in the family of peasants painted the ploughs with auspicious marks on the holy day of beginning of ploughing (2.65). On festive occasions in the family the custom of placing the auspicious pitchers at the doors of houses pre-vailed in the old days also, as now (2.40). At the time of reception of guests in a house garlands of welcome were placed on the arches of doorways (3.62). On occasion of a person's departure for a foreign land pitchers of water with fresh mango-leaves furnished with first blossoms were

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placed at the door as a sign of auspiciousness (2.43). This anthology contains extensive reference to and description of happenings in rural and forest lives, its reference to urban life being sparse (1.77). The fine description of 'good men' in a verse of this book (4.80) in which it is remarked that they remain unchanged in circumstances even or odd, because they are unperturbed in adversity, unconceited in prosperity and steady in dangers, reminds us of *Gītā*'s famous verse (II.56) defining a *sthitadhīḥ* (a sage of stable mind). Parity between thought in mind and utterance in mouth was regarded in society as a noble path of conduct, so we find a pitiable remark (1.32) about transgressions of such a conduct, which states "Now-a-days there is one thing in mind of the people and another in speech". Secrets communicated to good persons were not disclosed by them even during a quarrel (4.21). It is only by good conduct that persons who know the truth of any affair can be won over (3.86). There is various kinds of description of the workings of a good man in society (3.50, 65). Hatred of bad people and liking for good ones are natural (3.24).

Good men in society

In old Indian society the husbands of high birth used sometimes to behave well or ill towards their wives without forgetting their privileged birth (1.24). Often for saving the family prestige wives of indigent husbands of noble families are described herein (1.38) to express rather dissatisfaction, instead of being glad, when their friends and relatives came to their house with rich donations. Polygamy as an institution prevailed in the western part of the Deccan not only in the families of hunter and other low-class people, but also in the Aryan families—and this seems evident from reference (6.28) to the house-wife having co-wives who were usually jealous of one other (1.79, 2.6). The youth of the second wife of a husband used to rouse jealous feeling in the mind of his first wife (4.82). A feeling of hostility against each other ever exists in the minds of co-wives (4.62). This treatise also indicates that the love of the first wife of a man leaves a deep impress on her husband's mind (2.22). Not to speak of others, even the village-head is found to have many wives (5.49). In this anthology we read of house-wives, specially the youthful ones among them, divulging their love secrets to their maternal aunts (1.93, 96, 2.24, 3.4, 46, 94), paternal aunts (2.10, 3.95) and also mother's sisters (7.46).

Men and women of high family

Polygamy

It is stated in a verse (6.12) of this anthology that those

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Code of conduct for house-wives

only are to be called excellent house-wives who are aware of what is good or bad, and what is happiness or misery for all members of her family, others of contrary character are despicable. This idea reminds us of Kālidāsa's famous line in Act IV. 7 of the *Śakuntalam* (drama) viz. *vāmāḥ kulasyādhayaḥ* (these women of contrary character are causes of mental distress). A verse (7.16) gives hint of a social custom which prevents a wife from speaking directly with her husband or even from looking at him, in presence of the elderly people, but she can feel happy on hearing with her ears the words of her husband uttered on some such an occasion. There was prohibition for house-wives to cross the door-way of her house for going out (6.25). The best way of expressing the love-anger of good ladies was for them to show smiles instead of giving censures, to resort to excessive formalities instead of giving vent to grievances, and to shed tears instead of decorating themselves (6.13). High-born ladies are described in a verse (3.93) to show greater care and attention to their decrepit husbands. Desires and hankerings of indigent people always remain in a dormant state in their minds, as they have very little chance of fulfilment. Such an idea is found mentioned (7.10) in this treatise. Good house-wives sometimes took the burden of maintaining poor relatives (7.6). The wife of a poor husband knew how not to embarrass him by asking for this and that longed-for object during the period of her pregnancy—rather she expressed her desire to have easily available cheaper things (5.72). In the climate of cold *hemanta* months an indigent householder could be seen to wear a torn cloth with its threads loosened (4.29). It is only the good members of society who used to proceed to rescue to some extent poor and distressed persons from poverty (3.85).

Costumes of ladies

The use of the skin of *pṛṣata* (spotted) deer was prevalent in house-holders' home (7.29). Ladies sometimes used blue jackets to cover their breasts (4.95, 7.20). They also used veils to hide their faces (7.72). They often used blue-coloured apparel and silken cloth (6.20). The *navaraṅgaka* (a cloth dyed with safflower colour) was in extensive use by ladies (3.41, 5.61). They often went with such cloth worn to distribute sweets in neighbouring houses on festive occasions (4.28). There prevailed in old days the performance of a vow (*vrata*), called *Śyāma-Śabala* (2.85) (in which the vow-performer used first to enter or touch fire and then

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dive into water). People knew that they should use not only salt but oily substance also while preparing food (4.16).

Women's ornaments

It appears that in ancient time also the ladies who had their husbands alive used to wear bangles on their wrists (2.33, 3.83, 5.53, 93). Wearing of such bangles or bracelets by ladies was regarded as a sign of their non-widowhood (6.39). Among their ornaments they used jewels like rubies (1.75), emeralds (1.4, 75; 4.94), elephant-pearls (2.73), sapphires (4.10) and other pearls (4.94). We read of the particular necklace called *Kaṇṭhikā* which contained both rubies and emeralds (1.75). As their ear-ornaments they used to wear ear-rings made of gold (4.98), red lotus (2.76), blue lotus (4.23), leaves of *jambu*-tree (2.80), and palm-stalks (4.98). Use of necklace (7.69), and golden girdle (3.11) was known. Gold is always tested in touch-stone (7.26). The balance of the goldsmiths is found mentioned in a verse (2.91). Ill-trained jewel-examiners rub emerald and other precious jewels exceedingly on stones (7.27). The use of wooden articles may be inferred from the use of the words, saw and the measuring thread used by carpenters (2.53). In ancient period the female garland-makers used to sell flowers in open market (6.96, 98). Prevalence of chess-game in society is indicated by the reference (2.38) to *Śarikās* (chess-men).

Paintings

In the society of Hāla's time painting and music were amongst the other arts mentioned in this anthology. We read of portraits painted on the walls of houses (3.17). There is mention of steady looks like those in painted portraits (5.85). Painting in outline without colour disposition is mentioned in a verse (7.12). It appears that generally the painters used colour in painting. They used brush and slabs or boards (7.56). There is reference (6.30) to series of painted images in this treatise.

Music

Musicians of older times knew that a tabor, for producing sweet sound, must have to be pasted on both sides of it with flour (3.53), otherwise it would produce jarring sound. We read of lutes being struck with finger-rings (6.60), and of flutes being sounded by mouth-breaths (6.57). Sounding of drums is mentioned in a verse (6.26). A verse (5.21) describes the hero as an abode of all arts (5.21). There were expert teachers for teaching people all kinds of learning and arts (5.77). The art of dalliance (in love-making) is mentioned in a verse (6.89) and also the pleasure-room in another verse (5.52). Young damsels

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used to apply wax on their lips (5.58) evidently in winter season. Sometimes in social life, one who is illiterate having no acquaintance with the alphabets is, on particular occasion and for his importance otherwise, carried on the shoulders of people (2.91). People enjoyed the study of good poetic compositions if they were delightful in discussion, full of significance, devoid of faults, and beautified by the use of excellent figures of speech (5.28). It is indicated in a verse (5.28) that the same set of words uttered in different ways can suggest special meaning thereof (5.50). Astrology was a study in ancient Indian society. Astrologers used to prepare their calculating zodiacal marks or signs on boards etc. (5.35). Tuesdays and Bhadrā (*viṣṭi*) days were regarded as inauspicious for travellers to start their journey (3.31). People thought that the moon during the period of eclipse was devoured by (the imaginary demon) Rāhu (4.19). There are many adages or proverbs couched in Prākrit in this anthology (3.40, 43; 6.1, 43, 54, 57).

Branches of learning

Marriage

On the approach of the marriage of a girl, females used to sing auspicious songs loudly (7.43) and therein the female singers mentioned the name of the would-be groom to the delight of the bride (7.42). The fourth-day ceremony after the marriage indicates the first separation of the groom and the bride from each other (7.44). In many verses of this book we have description of the mysteries of new love between the newly married couples (7.45, 46, 47). The memory of dalliance of his first wife (now dead) does not arise in the mind of the groom when he is eager for a union with his second wife at the approach of the wedding day—this possibly true idea in love psychology is expressed in a verse (5.79). In a description (1.69) of the marriage between Hara and Pārvatī there is reference to the wearing of bracelets even by the groom. On reading in a verse (3.98) about the sanction of the proposal of a marriage of a young woman with the groom of her own choice, it seems to us that in the matter of selection of grooms the brides' approval was often sought by her guardians.

Self-immolation of women in husband's funeral pyre

In early days, in many parts of India the custom of self-immolation by chaste wives in the funeral fire for cremating their husbands was prevalent. In such circumstances the wives used to wear the dress and decoration which indicated their widowhood (7.33). We find reference to the daughter of a householder, embracing her deceased husband before she took recourse to self-immolation in his funeral

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pyre (5.7). At the time of a husband's death all his wives wore the dress of widowhood before following their dead husband by self-immolation.

Now a few social and economic customs and usages may be stated as we obtain from a study of this anthology. We read of a hint that at the time of village conflagration people in high commotion run hither and thither and cause drums to be beaten (6.35). This drum-beating was made to invite people to approach to help for extinguishing the fire. During this danger of village conflagration both male and female persons carried water-pitchers from hand to hand for quenching the fire (3.29). There is mention in a verse (2.63) of a fire breaking out in a town. The *Arthaśāstra* of Kauṭilya prescribes punishment for those who do not come forward to help quenching such a fire.

Some social customs

There is clear indication in this book that in the absence of their husbands from home beautiful women were sometimes kidnapped by young robbers who kept them captive (2.18). They could later be resumed by their valorous husbands with the help of their bows and arrows (1.54, 57). High-minded ladies under captivity often talked with these robbers in a fearless manner in expectation of the arrival of their heroic husbands for their rescue (6.27). From the mention of the word *vadhya-paṭaha* (i.e. the sound of drum relating to the execution of a criminal) in a verse (1.29), it may be easily understood that such drum-beating sound indicated that a vile criminal was being taken to the execution-ground with a proclamation of his guilt (7.85). Such a custom is also revealed to us from the two Indian dramas, the *Mṛcchakaṭika* and the *Mudrārākṣasa*. It seems impalement (6.63) was also prevalent in the country for criminals on whom capital punishment was passed.

Brave warriors fought in battle-field with their loins girded up (7.84). From a verse (5.27) we find that those warriors who are of high rank, equally competent to fight with heroic enemies, and decorated with fresh wounds on their person, are to be deemed as accomplished in warfare. In another verse (1.91) we have a hint that there must have been in society the custom of keeping slaves in houses of opulent persons, whom the slaves always try by their work to keep in a mood of conciliation. One has to speak out with consternation to another anything which is hostile to the king i.e. seditious (4.96). There is an echo of the Dharma-

Some legal regulations

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śāstra law that the debt incurred by the father in his lifetime passes after his death to his sons for repayment thereof (2.13). Preservation of a deposit was regarded as in Dharmaśāstras and Smṛti-Saṁhitās, as a commendable act (1.96). A bad deposit is that which has little chance of getting back (2.54). In ancient India people used to keep their treasures underground and so in later times if any householders obtain by accidental digging of land those treasure-troves, they think themselves very fortunate (5.23). Jars containing treasure-troves are kept hidden beneath the ground (6.7) and it is natural if any one perchance happens to find the mouth of such jars he must be feeling happy. In order to preserve these treasure-pitchers from robbers, they (pitchers) were sometimes protected by serpents placed therein (6.76) by the owners. It is described in a verse (4.18) that people sometimes searched for the missing place of a treasure-trove (4.18); and if they find the treasure-spots already dug out and treasures stolen, the owners feel aggrieved (4.73).

Religion, philosophy, and gods and goddesses

A few notes can be prepared from a study of this anthology regarding the condition of religion, philosophy and worship of gods and goddesses that was extant in parts of upper Deccan during the time of Hāla or in period preceding his time. At the outset we may point out a most important reference to Kṛṣṇa. There is not only the fact that we came across the name of Rādhikā in a verse (1.89), but it also hints at the fact that she was the most beloved among all female cowherd associates of Kṛṣṇa. It is clearly stated therein that her good fortune in acquiring the love of Kṛṣṇa was greater than that of other beloved cowherdesses. In another verse (2.14) we find Kṛṣṇa engaged in a dance in the company of the favourite cowherdesses and in course of that dance a clever cowherdess, who was standing by, kisses the image of Kṛṣṇa reflected on the cheeks of her fellow-cowherdesses under a pretext of praising their dance. Nanda's wife Yaśodā, out of her affection for Kṛṣṇa, as if he was her own offspring, always cherished the idea that Dāmodara was a boy (of tender age) to her, and when she expressed such a feeling (2.12), the women of the Vraja (cowherds' village) smiled covertly by casting their look towards Kṛṣṇa. In another verse (5.57) Kṛṣṇa, who is the central love-figure to the cowherdesses, is described as being proud of his good luck in acquiring the love of those damsels and is advised to discriminate between

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their virtues and vices. How beautifully the poet of a verse (7.55) describes that when Madhumathana (Kṛṣṇa) attained his marriageable age and the marriage-day was approaching, the young cowherdesses concealed from Yaśodā their own relationship with her, suggesting thereby that Yaśodā might prevent their marital connection with Kṛṣṇa on account of forbidden social range of marriage relations. This Madhumathana's (Kṛṣṇa's) body-colour is likened (2.17) to the colour of the Vindhya mountain blackened by the soot of forest-fire. The name of the Yamunā river (so famous as the place of enjoyment of Kṛṣṇa and his female associates) is mentioned only once (7.69) in this treatise. There is no doubt that the above references to Kṛṣṇa and his activities will help the Indologists in writing about the history of religion on Kṛṣṇa cult.

We have reference to the Dwarf (Vāmana) Incarnation of Hari (Viṣṇu) in three verses in the fifth century of this anthology. In verse 5.6 Hari in Vāmana form is described as using clever words to King Bali and thus causing delight to the host of gods by his victory. In verse 5.11 salutation is offered to the third foot of Hari (Trivikrama) which was extended to the sky for want of space on earth below. In the third verse (5.25) Madhumathana (Viṣṇu) is described to have extended his dwarfish form to the sky by assuming huge proportion and thus succeeded in binding King Bali. In another verse (2.51) salutation is offered to that god (Nārāyaṇa) on whose chest the Kaustubha jewel shines on which again is reflected the image of Lakṣmī's face. The first verse and the last one (7.100) of this treatise, which refer to Paśupati (Hara) and Gaurī, lead us to believe that King Hāla was a Śaivite in religious belief. In both these verses we read of Gaurī's lotus-like face reflected on the handfuls of water during evening offer made by her husband. Another verse (1.69) indicates Pārvatī's good fortune in acquiring the love of Paśupati. We find in a verse (5.48) the Lord of the Pramathas (i.e. Śiva) ready to offer in the evening for Gaurī's satisfaction the ordeal of drinking water, as if the god was taking an oath of fidelity to the goddess. Although later rhetoricians prohibit to describe the dalliance of gods and their consorts, we find in a verse (5.55) of this anthology the poet describing a scene of amorous sports in which Rudra (Śiva) attempted to remove Pārvatī's under-garment and the goddess covered the two eyes of her husband by her two hands and kissed his third eye

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(on his forehead), certainly out of a sense of bashfulness on her part at the time.

It seems curious that in this very early anthological collection we come across one or two references to incidents of Rāmāyaṇa. In a verse (1.35) we find a house-wife (certainly chaste like Sītā) advising her brother-in-law (husband's younger brother) to learn a good lesson from the character of Saumitri (Lakṣmaṇa), so devoted to Rāma. It is also learnt from this verse that in that period also people used to record in paintings on the walls of their house the scenes of the deeds of heroic personages like Lakṣmaṇa. In another verse (4.11) mention is made of the horrible character of the demons (*palāśa*, literally eaters of flesh) residing in Laṅkā.

There is only one incident of the Mahābhārata which is referred to in this treatise. It is said in a verse (5.43) that it is with the help of Mādhava (Kṛṣṇa) that Bhīma succeeded to kick by his right leg the Lord of the Kurus (Duryodhana).

During Hāla's time there were temples (of deities) in the village (2.90) and even in earlier times the presence of such temples can be inferred from a study of the book, as it contains reference to temples in broken condition (1.64). It is evident that in Indian society of the times the worship of many and various gods was prevalent. One friend is asking another as to which god among the gods is he himself (2.76). People offered to gods *jayakāras* or prayers of victory (4.32). From a very ancient age the sun was regarded as a chief god. So we find reference to worshipful salutation to the sun-god (4.32, 7.53), and to the god's gift of light (2.30). A mention is observed (2.51) of the moon's disc being reflected on that of the sun. There is abundance of reference to the moon in this treatise. The feeling of warmth to lovers and their beloved, coming from the moon-rays is an usual theme with Indian poets (1.16) describing love-topics. The face of a damsel is always described by poets as resembling the moon (3.13). There is a particular poetic idea in a verse (1.68) about the beautiful full-moon decaying in beauty early next morning. We read in a verse (4.19) that the moon pours out ambrosia even when it falls into the mouth of Rāhu in an eclipse. There is no doubt that in a treatise which treats of the sentiment of love with its various aspects we should meet with description of the different kinds of activities of the god of love, Madana or Kāma, and of the powerfulness

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of his flowery arrows which, though soft, are severe in striking the mind of the affected persons (vv. 4-25, 26, 27). Salutation to the feet of Madana (Cupid) is a pleasant idea (5.41). There is mention (7.14) of the class of mistresses for whom Kāma remains ready to strike with his weapons.

It seems possible to think from the use of the word *Āryā-gṛha* (the house or temple of Āryā) that it refers (2.27) to the goddess Caṇḍikā. In early Indian literature we find mention of the *nagara-gṛha-devatā* (the domestic deity of the city). There is a reference (2.94) to such a deity of an abandoned city, wearing a garland of stale flowers.

There is only one reference in this anthology (3.11) to Hutavaha (Agni) and Varuṇa together. But Hāla himself composed a verse (3.27) in which he has mentioned fire burning in a sacrificial altar. It seems that during the period of Hāla and other Sātavāhana rulers the influence of Buddhism dwindled in their society. We have clear reference to the prevalence of various kinds of Vedic sacrifices performed by the Andhra kings, in the famous stone-inscription of Nāganikā, queen of the Emperor of the Deccan. (Lüders Inscription No. 1112). The loss of influence of Buddhism on the mind of the people of Hāla's time and before it, can be inferred from almost total absence of any mention of Buddhism in the verses of this anthology. It is only in one verse (4.8) that we can observe a reference to the congregated monks fallen for worship at the feet of the Buddha. We cannot exactly say, as thought by an early commentator, whether the poet described this salutation with a feeling of disdain. Only in one verse (5.8) there is a peculiar reference to a female Kāpālika found to besmear her body with ashes from the cremation ground.

From many a *gāthā* of this anthological treatise we can easily infer that Indian people of the early days were never disinclined towards the performance of pious or religious acts and that they believed in the attainment of good luck in life by the moral power of piety (vv. 2.67, 74, 75; 3.51).

Hāla in a verse of his own composition (3.47) clearly suggests that human life and its period of youth are ephemeral and that all days of a man are not passed in similar condition. For Indian people who always brood over the mysterious nature of Destiny's work, the idea of men thinking in one way and God's action going in another is not unnatural (3.7, 7.56). There is also mention of such an Indian belief that even an accomplished work is liable to

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break down, if Destiny becomes adverse (3.45). Again we read in a *gāthā* (1.42) that if a man does not make adequate exertion to commence a work to be accomplished, he is sure not to attain prosperity and such an idea belongs, of course, to those persons who cherish a strong belief in human exertion. Under the influence of Destiny men often fall in circumstances which are never wanted or desired by them (2.32).

In ancient times people were haunted in their heart by a fear on account of any secret sin perpetrated by them (2.83). They also believed in the fruits of all actions remaining at the disposal of Destiny (3.79). They also believed fully in the theories of life hereafter (7.8) and re-birth (5.81). They believed again that good luck is the result of pious deeds done (1.99, 6.75), and such deeds lead one to have a meeting with beloved ones (2.74), and that impious acts cause misery to people (4.84). Infamy accrues to the man who causes the death of a woman (2.78).

To construct inn-like places on road-sides for supply and distribution of water to travellers for assuaging their thirst was regarded in ancient India as an act of piety. Reference to this kind of charity-places for water to the travellers is found in the Mahābhārata and some of the Cave Inscriptions of Nasik (Nasik Inscription No. 10, *Epi. Ind.* vol. VIII, pp. 78 ff). This old custom of distributing water to travellers from the *prapās* (places of water-supply) is referred to in a *gāthā* (2.61) wherefrom we learn that women as *prapā-pālikās* were sometimes appointed to serve the thirsty travellers.

I have sketched out such a dissertation on the social, economic and religious life of the Indian people so far as I found it revealed in the verses of Hāla's *Saptaśatī* with the hope that young scholars would feel inspired to read ancient Indian literature, written in Sanskrit, Pāli and Prākrit, in order to cull materials for the history of our country.

29.7.1967 RADHAGOVINDA BASAK

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GĀTHĀ-SAPTAŚATĪ

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THE
GĀTHĀ-SAPTAŚATI

Compiled by Sātavāhana king Hāla

गाथा-सप्तशती

सातवाहन-नरपति-हाल-संकलिता

(The First Century)

(प्रथमं शतकम्)

पसुवइणो रोसारुण-पडिमा-संकन्त-गोरि-मुहअन्दं ।
गहिअग्घ-पङ्कअं विअ संझा-सलिलञ्जलिं णमह ॥१॥ हालस्स ।

[पशुपतेः रोषारुण-प्रतिमा-संक्रान्त-गौरी-मुख-चन्द्रम् ।
गृहीतार्घ-पङ्कजं इव सन्ध्या-सलिलाञ्जलिं नमत ॥] (हालस्य)

1. Salute the twilight offer of handfuls of water by Paśupati (Śiva), on which remains reflected the moon-like face of Gaurī, red in anger, and which (therefore) looks as if it bears the (red) lotus of adoration.

अमिअं पाउअ-कव्वं पढिउं सोउं अ जे ण आणन्ति ।
कामस्स तत्त-तन्तिं कुणन्ति ते कहँ ण लज्जन्ति ॥२॥

अमृतं प्राकृत-काव्यं पठितुं श्रोतुं च ये न जानन्ति ।
कामस्य तत्त्व-चिन्तां कुर्वन्ति ते कथं न लज्जन्ते ॥

2. Why do they not feel ashamed to discuss the philosophy of love, who do not know how to read or hear (others read) nectar-like Prakrit poetry ?

सत्त सआइं कइ-वच्छलेण कोडीअ मज्झआरम्मि ।
हालेण विरइआइं सालंकाराणँ गाहाणं ॥३॥ हालस्स ।

[सप्त शतानि कविवत्सलेन कोट्याः मध्ये ।
हालेन विरचितानि सालङ्काराणां गाथानाम् ॥] (हालस्य)

3. Out of one *koṭi* (ten millions) of *gāthās* (verses) adorned with *alaṅkāras* (ornaments or rhetorical figures of speech) seven hundred (only) have been collected (or compiled) by Kavivatsala (literally one who is compassionate towards the poets), Hāla.

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उअ णिच्चल-णिप्पन्दा भिसिणी-पत्तम्मि रेहइ वलाआ ।
णिम्मल-मरगअ-भाअण-परिट्ठिआ संख-सुत्ति व्व ।।४।। वोदिसस्स ।

[पश्य निश्चल-निष्पन्दा बिसिनी-पत्रे राजते बलाका ।
निर्म्मल-मरकत-भाजन-परिस्थिता शङ्ख-शुक्तिः इव ।।] (व्यपदिशस्य ?)

4. Look (here) ! the (female) crane appears splendid while (sitting) steady and motionless on the lotus leaf, just like a conch-shell placed on a spotless vessel made of emerald.

तावच्चिअ रइ-समए महिलाणं विब्भमा विराअन्ति ।
जाव ण कुवलअ-दल-सेच्छआइँ मउलेन्ति णअणाइं ।।५ चुल्लोहस्स ।

[तावत् एव रति-समये महिलानां विभ्रमाः विराजन्ते ।
यावत् न कुवलय-दल-सच्छायानि मुकुलीभवन्ति नयनानि ।।] (क्षुद्रौषस्य)

5. The amorous sports of women at the time of dalliance appear beautiful only so long as their eyes, resembling the petals of blue lotuses, do not become closed (in pleasure).

णो(दो)हलिअमप्पणो किं ण मग्गसे मग्गसे कुरवअस्स ।
एअं तुह सुहग हसइ वलिआणण-पङ्कअं जाआ ।।६।। मअरन्दसेणस्स ।

[दोहदं आत्मनः किं न मृगयसे मृगयसे कुरवकस्य ।
एवं तव सुभग हसति वलितानन-पङ्कजं जाया ।।] (मकरन्दसेनस्य)

6. O favourite one ! You seek (an embrace of your beloved) as the longed-for object for your Kuravaka plant (to blossom), and not for your own self. And this is why your wife smiles with her lotus-like face turned round.

ताविज्जन्ति असोएहिँ लडह-वणिआओ दइअ-विरहम्मि ।
किं सहइ कोवि कस्स वि पाअ-पहारं पहुप्पन्तो ।।७।। पवारा (र?)अस्स ।

[ताप्यन्ते अशोकैः विदग्ध-वनिताः दयित-विरहे ।
किं सहते कः अपि कस्य अपि पाद-प्रहारं प्रभवन् ।।] (प्रवारकस्य ?)

7. During separation from their lovers, even artful women are tormented by (the budding forth of) the Aśoka trees. For, who (on earth) can put up with the kicks of others, if he is powerful (to retaliate) ?

अत्ता तह रमणिज्जं अम्हं गामस्स मण्डणीहूअं ।
लुअ-तिल-वाडि-सरिच्छं सिसिरेण कअं भिसिणि-सण्डं ।।८ ।। कुमारिलस्स ।

[श्वश्रु तथा रमनीयं अस्माकं ग्रामस्य मण्डनीभूतम् ।
लून-तिल-वाटी-सदृशं शिशिरेण कृतं बिसिनी-षण्डम् ।।] (कुमारिलस्य)

8. O mother-in-law ! that charming heap of lotus-plants which was the

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ornament of our village, has been rendered (ugly) by the winter season so as to look like the lopped sesamum field.

किं रुग्रसि ग्रोणग्र-मुही धवलाग्रन्तेसु सालि-छेत्तेसु ।
हरिग्राल-मण्डिग्र-मुही णडि व्व सण-वाडिग्रा जाग्रा ।।९।। महिन्दस्स ।

[किं रोदिषि ग्रवनत-मुखी धवलायमानेषु शालिक्षेत्रेषु ।
हरिताल-मण्डित-मुखी नटी इव शण-वाटिका जाता ।।] (महेन्द्रस्य)

9. Why do you weep with your face cast down on seeing the *Śāli* (rice) fields becoming white (on account of ripeness of crops) ? There remains the *Śaṇa* (hemp) field which looks yellow like an actress with her face besmeared with yellow orpiment.

सहि ईरिसिव्विग्र गई मा रुव्वसु तंस-वलिग्र-मुह-ग्रन्दं ।
एग्राणँ बाल-वालुङ्कि-तन्तु-कुडिलाणँ पेम्माणं ।।१० ।। ग्रलग्रस्स ।

[सखि ईदृशी एव गतिः मा रोदीः तिर्य्यग्-वलित-मुख-चन्द्रम् ।
एतेषां बाल-कर्कटी-तन्तु-कुटिलानां प्रेम्णाम् ।।] (ग्रलकस्य ?)

10. O friend ! Such is the way of this love which is as crooked (and fragile) as the hair growing on an infant crab (or, on the *Karkaṭikā* fruit, a species of cucumber). Do not (therefore) weep with your moon-like face turned round obliquely.

पाग्र-पडिग्रस्स पइणो पुट्ठिं पुत्ते समारुहत्तम्मि ।
दढ-मण्णु-दुम्मिग्राएँ वि हासो घरेणीएँ णेक्कन्तो ।।११।।दुग्गसामिणो ।

[पाद-पतितस्य पत्युः पृष्ठं पुत्रे समारुहति ।
दृढ-मन्यु-दूनायाः ग्रपि हासः गृहिन्याः निष्क्रान्तः ।।] (दूर्गस्वामिनः)

11. When the (little) son climbed on the back of his father fallen at the feet (of his offended mother), a smile appeared even (on the face) of the householder's wife, though feeling so poignantly afflicted by anger.

सच्चं जाणइ दट्ठुं सरिसम्मि जणम्मि जुज्जइ राग्रो ।
मरउ ण तुमं भणिस्सं मरणं वि सलाहणिज्जं से ।।१२।। दुग्गसामिणो ।

[सत्यं जानाति द्रष्टुं सदृशे जने युज्यते रागः ।
म्रियतां न त्वां भनिष्यामि मरणं ग्रपि श्लाघनीयं तस्याः ।।] (दूर्गस्वामिनः)

12. (Our friend) truly knows that love fits well when shown to a worthy (or suitable) man. Let her die. I shall say nothing to you (on her behalf). Death will be a blessing to her.

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घरिणीऍ महाणस-कम्म-लग्ग-मसि-मलिइएण हत्थेण ।
छित्तं मुहं हसिज्जइ चन्दावत्थं गअं पइणा ।।१३।। हालस्स ।
[गृहिण्याः महानस-कर्म्म-लग्न-मषी-मलिनितेन हस्तेन ।
स्पृष्टं मुखं हास्यते चन्द्रावस्थां गतं पत्या ।।] (हालस्य)

13. The face of the house-wife attaining the condition of the moon (with its black spot), when it was touched by her hand, soiled black by the soot sticking to it in the act (of cooking) in the kitchen was made to laugh by the husband.

रन्धण-कम्म-णिउणिए मा जूरसु रत्त-पाडल-सुअन्धं ।
मुह-मारुअं पिअन्तो धूमाइ सिही ण पज्जलइ ।।१४।। भीमसामिणो ।
[रन्धन-कर्म्म-निपुनिके मा खिद्यस्व रक्त-पाटल-सुगन्धम् ।
मुख-मारुतं पिबन् धूमायते शिखी न प्रज्वलति ।।] (भीमस्वमिनः)

14. O (lady) skilful in the art of cooking ! do not feel dejected, the fire (in your oven) smokes (only), but does not blaze (and it does so) in order to inhale the breath of your mouth which is so fragrant as the red Pāṭala flowers.

किं किं दे पडिहासइ सहीहिँ इअ पुच्छिआएँ मुद्धाए ।
पढमुग्गअ-दोहणीऍँ णवरं दइअं गआ दिट्ठी ।।१५ ।। गअसीहस्स ।
[किं किं ते प्रतिभासते सखीभिः इति पृष्टायाः मुग्धायाः ।
प्रथमोद्गत-दोहदिन्याः केवलं दयितं गता दृष्टिः ।।] (गजसिंहस्य)

15. The simple young girl, pregnant for the first time, on being asked by her friends as to what object she liked to long for, casts her look towards her (dear) husband.

अमअमअ गअण-सेहर रअणी-मुह-तिलअ चन्द दे छिवसु ।
छित्तो जेहिँ पिअअमो ममं पि तेहिं विअ करेहिं ।।१६।। हालस्स ।
[अमृतमय गगन-शेखर रजनी-मुख-तिलक चन्द्र हे स्पृश ।
स्पृष्टः यैः प्रियतमः मां अपि तैः एव करैः ।।] (हालस्य)

16. O moon, the receptacle of ambrosia, the diadem of the Firmament, the *Tilaka* (decorative) mark on the face of the Night ! touch me with the very same (cool) rays (literally, hands) with which you have touched my most beloved also.

एहिइ सो वि पउत्थो अहं अ कुप्पेज्ज सो वि अणुणेज्ज ।
इअ कस्स वि फलइ मणोरहाणँ माला पिअअमम्मि ।।१७।। सिरिधम्मअस्स ।
[एष्यति सः अपि प्रोषितः अहं च कुपिष्यामि सः अपि अनुनेष्यति ।
इति कस्य अपि फलति मनोरथानां माला प्रियतमे ।।] (श्रीधर्म्मकस्य ?)

17. He (my lover), journeying abroad, will come (back); and I shall

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demonstrate my angry feeling; and he will also conciliate me;—such a series of desires regarding one's lover fructifies in the case of a (fortunate) person (i.e. a lady).

दुग्गग्र-कुटुम्बग्रट्ठी कहं णु मएँ घोइएण सोढव्वा ।
दसिग्रोसरन्त-सलिलेण उग्रह रुण्णं व पडएण ॥१८॥ सिरिधम्मग्रस्स ।

[दुर्गत-कुटुम्बाकृष्टिः कथं नु मया धौतेन सोढव्या ।
दशापसरत्-सलिलेन पश्यत रुदितं इव पटकेन ॥] (श्रीधर्म्मकस्य ?)

18. 'How (possibly) can I, when washed off, bear the pulling of the poor members of the family'—thus weeps, as it were, the piece of cloth which drops water from its fringes. Look (at it) !

कोसॅम्ब-किसलग्र-वण्णग्र तण्णग्र उण्णामिएहिँ कण्णेहिं ।
हिग्रग्र-ट्ठिग्रं घरं वच्चमाण धवलत्तणं पाव ॥१९॥ गजस्स ।

[कोशाम्र-किसलय-वर्णक तर्णक उन्नामिताभ्यां कर्णाभ्याम् ।
हृदयस्थितं गृहं व्रजन् धवलत्वं प्राप्नुहि ॥] (गजस्य)

19. O calf, with your ears erect, having the (red) colour of the mango-sprout developing out of the bud ! You should act the bull (literally, assume the white colour) by entering into the house which you cherish in your mind.

ग्रलिग्र-प्रसुत्तग्र-विणिमीलिग्रच्छ दे सुहग्र मज्झ ग्रोग्रासं ।
गण्ड-परिउम्बणापुलइग्रङ्ग ण पुणो चिराइस्सं ॥२०॥ चन्दसामिणो ।

[ग्रलीक-प्रसुप्तक-विनिमीलिताक्ष हे (ददस्व) सुभग मम ग्रवकाशम् ।
गण्ड-परिचूम्बना-पुलकिताङ्ग न पुनः चिरयिष्यामि ॥] (चन्द्रस्वामिनः)

20. O favoured one, feigning sleep with your eyes closed (only), but possessing a body with its hairs raised up when you are kissed (by me) on your cheeks ! make room for me (on your bed); I shall not tarry again.

ग्रसमत्त-मण्डणा विग्र वच्च घरं से सकोउहल्लस्स ।
वोलाविग्र-हलहलग्रस्स पुत्ति चित्ते ण लग्गिहिसि ॥२१॥ कलिराग्रस्स ।

[ग्रसमाप्त-मण्डना एव व्रज गृहं तस्य सकौतूहलस्य ।
व्यतिक्रान्तौत्सुक्यस्य पुत्रि चित्ते न लगिष्यसि ॥] (कलिराजस्य)

21. O girl ! enter, without finishing your toilet, the room of him (your lover) when he is so eager, for, you may not obtain a place in his mind if his eagerness exhausts itself.

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ग्राग्र-पणामिग्रोट्ठं ग्रघडिग्र-णासं ग्रसंहग्र-णिडालं ।
वण्ण-घिग्र-तुप्प-मुहिए तीए परिउम्बणं भरिमो ।।२२।। वङ्गविग्रारस्स ।

[ग्रादर-प्रणामितौष्ठं ग्रघटित-नसं ग्रसंहत-ललाटम् ।
वर्ण-घृत-लिप्त-मुख्याः तस्याः परिचुम्बनं स्मरामः ।।] (वंगविकारस्य ?)

22. I remember the kissing by that (lady) with her face besmeared with *ghṛita* mixed with (yellow) colour (as indicative of her menstrual course) —the kissing wherein she bent down her lips out of attachment, without, however, rubbing her nose and touching her forehead (with those of mine).

ग्रण्णा-सग्राइँ देन्ती तह सुरए हरिस-विग्रसिग्र-कवोला ।
गोसे वि ग्रोणग्र-मुही ग्रह सेत्ति पिग्रां ण सद्दहिमो ।।२३।। मग्ररन्दग्रस्स ।

[ग्राज्ञा-शतानि ददती तथा सुरते हर्ष-विकसित-कपोला ।
प्रातः ग्रपि ग्रवनत-मुखी इयं सा इति प्रियां न श्रद्दध्मः ।।] (मकरन्दकस्य)

23. (The beloved lady), who, with her cheeks blooming with joy, gave in that way hundreds of directions (to me) at the time of dalliance (during the previous night), could not be believed by me the next morning to be the self-same lady with her downcast face.

पिग्र-विरहो ग्रप्पिग्र-दंसणं ग्र गुरुग्राइँ दो वि दुक्खाइं ।
जीएँ तुमं कारिज्जसि तीएँ णमो ग्राहिजाईए ।।२४।। वसुग्रारिणो ।

[प्रिय-विरहः ग्रप्रिय-दर्शनं च गुरुके द्वे ग्रपि दुःखे ।
यया त्वं कार्य्यसे तस्यै नमः ग्राभिजात्यै ।।] (वसुकारिणः ?)

24. Separation from the beloved and sight of the disliked person are both sources of heavy sorrows. But salutation be to (your) sense of high birth, (goaded) by which you act (towards myself).

एक्को वि कण्ह-सारो ण देइ गन्तुं पग्राहिण-वलन्तो ।
किं उण वाहाउलिग्रं लोग्रण-जुग्रलं पिग्रग्रमाए ।।२५।। कालसारस्स ।

[एकः ग्रपि कृष्णसारः न ददाति गन्तुं प्रदक्षिणं वलन् ।
किं पुनः वाष्पाकुलितं लोचन-युगलं प्रियतमायाः ।।] (कालसारस्य)

25. A black-spotted deer moving to the right side (of a man) does not permit one (safe) passage (out of home). But how can the pair of (black-spotted) eyes of the beloved, heavy with tears (at the prospect of her dear one's journey) permit one the same?

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ण कुणन्तो व्विश्र माणं णिसासु सुह-सुत्त-दर-विबुद्धाणं ।
सुण्णइश्र-पास-परिमूसण-वेश्रणँ जइ सि जाणन्तो ।।२६।। श्रन्धराश्रस्स ।
[न श्रकरिष्य: एव मानं निशासु सुख-सुप्त-दर-विबुद्धानाम् !
शून्यीकृत-पार्श्व-परिमोषण-वेदनां यदि श्रज्ञास्य: ।।] (श्रन्धराजस्य)

26. You would never have adopted the course of (showing) anger, could you only appreciate the agony due to the deception (of lovers) slipping away from the (bed-) side of those who are half-awake while others who are sleeping among happily.

पणश्र-कुविश्राणँ दोण्ह वि श्रलिश्र-पसुत्ताणँ माणइल्लाणं ।
णिच्चल-णिरुद्ध-णीसास-दिण्ण-कण्णाणँ को मल्लो ।।२७।। कुमारस्स ।
[प्रणय-कुपितयो: द्वयो: श्रपि श्रलीक-प्रसुप्तयो: मानवतो: ।
निश्चल-निरुद्ध-नि:श्वास-दत्त-कर्णयो: क: मल्ल: ।।] (कुमारस्य)

27. Who (of the pair) is more tolerant than the other, when displeased in jealous anger both feign sleep, with their ears directed towards the haltingly obstructed breathings (of each other) ?

णव-लश्र-पहरं श्रङ्गे जेहिँ जेहिँ महइ देवरो दाउं ।
रोमञ्च-दण्ड-राई तहिं तहिं दीसइ वहूए ।।२८।। पणामस्स ।
[नव-लता-प्रहारं श्रङ्गे यत्र यत्र काङ्क्षति देवर: दातुम् ।
रोमाञ्च-दण्ड-राजि: तत्र तत्र दृश्यते वध्वा: ।।] (प्रणामस्य)

28. A bristling line of upright hairs becomes visible on those various limbs of the young lady on which her brother-in-law (husband's younger brother) desires to give strokes by means of a new creeper.

श्रज्ज मए तेण विणा श्रणुहूश्र-सुहाइँ संभरन्तीए ।
श्रहिणव-मेहाणँ रवो णिसामिश्रो वज्झ-पडहो व्व ।।२९।। कल्लाणस्स ।
[श्रद्य मया तेन विना श्रनुभूत-सुखानि संस्मरन्त्या ।
श्रभिनव-मेघानां रव: निशामित: वध्य-पटह: इव ।।] (कल्याणस्य)

29. Today in his absence, I am hearing the rumbling of the clouds as if it were the sound of the drum of execution, remembering (at the same time) the (previously) enjoyed pleasures.

णिक्किव जाश्रा-भीरुश्र दुद्दंसण णिम्ब-ईड-सारिच्छ ।
गामो गामणि-णन्दण तुज्झ कए तह वि तणुश्राइ ।।३०।। हरिश्रालस्स ।
[निष्कृप जाया-भीरुक दुर्दर्शन निम्ब-कीट-सदृक्ष ।
ग्राम: ग्रामणी-नन्दन तव कृते तथा श्रपि तनुकायते ।।] (हरितालस्य)

30. Oh son of the village-headman, so cruel, so afraid of your wife's

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(mood), so hard to meet with, so resembling a worm in a *Nimba* plant ! the whole village (i.e. the whole body of village girls) is yet getting emaciated on your account.

पहर-वण-मग्ग-विसमे जाआ किच्छेण लहइ से णिद्दं ।
गामणि-उत्तस्स उरे पल्ली उण सा सुहं सुवइ ।।३१।। अङ्कराअस्स ।

[प्रहार-व्रण-मार्ग-विषमे (प्रहर-वन) जाया कृच्छ्रेण लभते तस्य निद्राम् ।
ग्रामणी-पुत्रस्य उरसि (पुरे) पल्ली पुनः सा सुखं स्वपिति ।।] (अङ्कराजस्य)

31. The wife of the village headman's son sleeps with difficulty on his chest rugged by the marks of wounds inflicted (thereon) but the area in his town (i.e. the whole of its inhabitants) which is inaccessible because of the jungly road leading to it, (having to be covered) in one watch, sleeps comfortably.

अह संभाविअ-मग्गो सुहअ तुए जेव्व णवरँ णिव्वूढो ।
एण्हिं हिअए अण्णं अण्णं वाआइ लोअस्स ।।३२।। भोजअस्स ।

[अयं संभावित-मार्गः सुभग त्वया एव केवलं निर्व्यूढः ।
इदानीं हृदये अन्यत् अन्यत् वाचि लोकस्य ।।] (भोजकस्य)

32. O favoured one ! it is you alone who have resorted to this way of respectable persons, (for,) now-a-days there is one thing in the mind of people and another in their words.

उण्हाइँ णीससन्तो किंति मह परम्मुहीएँ सअणद्धे ।
हिअअं पलीविअ वि अणुसएण पुट्ठिं पलीवेसि ।।३३।। अणङ्गस्स ।

[उष्णानि निःश्वसन् किमिति मम पराङ्मुख्याः शयनार्द्धे ।
हृदयं प्रदीप्य अपि अनुशयेन पृष्ठं प्रदीपयसि ।।] (अनङ्गस्य)

33. Why is it that you are scorching my back with your warm sighs, while I am lying down on part of the bed with my face turned away (from you) after having (already) inflamed my mind with sorrow ?

तुह विरहे चिरआरअ तिस्सा णिवडन्त-बाह-मइलेण ।
रइ-रह-सिहर-धएण व मुहेण छाहि व्विअ ण पत्ता ।।३४।। अणङ्गस्स ।

[तव विरहे चिरकारक तस्याः निपतद्-बाष्प-मलिनेन ।
रवि-रथ-शिखर-ध्वजेन इव मुखेन छाया एव न प्राप्ता ।।] (अनङ्गस्य)

34. O tarrying one ! in your absence, her face soiled with tears rolling down (from her eyes) does not attain any *chhāyā* (beauty), just as the banner on the summit of the Sun's car does not attain any *chhāyā* (shadow).

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दिग्ररस्स ग्रसुद्ध-मणस्स कुल-वहू णिग्रग्र-कुड्ड-लिहिग्राइं ।
दिग्रहं कहेइ रामाणुलग्ग-सोमित्ति-चरिग्राइं ।।३५।। हालस्स ।

[देवरस्य ग्रशुद्ध-मनसः कुल-वधूः निजक-कुड्य-लिखितानि ।
दिवसं कथयति रामानुलग्न-सौमित्रि-चरितानि ।।] (हालस्य)

35. The young lady of the family is lecturing the whole day to her brother-in-law (her husband's younger brother) whose mind is corrupt, on the deeds of Sumitrā's son (Lakshmaṇa) so devoted to Rāma, recorded in paintings on the walls of (their) house.

चत्तर-घरिणी पिग्र-दंसणा ग्र तरुणी पउत्थ-पइग्रा ग्र ।
ग्रसई-सग्रज्जिग्रा दुग्गग्रा ग्र ण हु खण्डिग्रं सीलं ।।३६।। महिलस्स ।

[चत्वर-गृहिणी प्रिय-दर्शना च तरुणी प्रोषित-पतिका च ।
ग्रसती-प्रतिवेशिनी (-सहवासिनी वा) दुर्गता च न खलु खण्डितं शीलम् ।।] (महिलस्य ?)

36. Even the character of a woman, whose residence is on the junction of four roads and who is charming to look at, who is youthful and whose husband is abroad, and whose neighbours are unchaste women and who is herself indigent—is not (sometimes) dissolute.

तालूर-भमाउल-खुडिग्र-केसरो गिरि-णईएँ पूरेण ।
दर-बुड्ड-उबुड्ड-णिबुड्ड-महुग्ररो हीरइ कलम्बो ।।३७।। ग्रवटङ्कस्स ।

[जलावर्त्त-भ्रमाकुल-खण्डित-केसरः गिरि-नद्याः पूरेण ।
दर-मग्नोन्मग्न-निमग्न-मधुकरः ह्रियते कदम्बः ।।] (ग्रवटङ्कस्य ।)

37. The *Kadamba* tree is being carried aloft by the flood of the hill-river, with the filaments (of its flowers) split off on being agitated in the whirling of its eddies, and with the bees (sometimes) slightly drowned, (sometimes) floating and (sometimes) sunk down.

ग्रहिग्राग्र-माणिणो दुग्गग्रस्स छाहिं पइस्स रक्खन्ती ।
णिग्र-बन्धवाणँ जूरइ घरिणी विहवेण एन्ताणं ।।३८।। चुल्लोग(ह)स्स ।

[ग्राभिजात्य-मानिनः दुर्गतस्य छायां पत्युः रक्षन्ती ।
निज-बान्धवेभ्यः क्रुध्यति गृहिणी विभवेन ग्रागच्छद्भ्यः ।।] (क्षुद्रौषस्य?)

38. The wife of the indigent man who is so proud of his noble birth, gets offended with those of their relatives who come (to them) with riches (as presents), in order to save the lustre (of self-respect) of her husband.

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साहीणे वि पिअअमे पत्ते वि खणे ण मण्डिओ अप्पा ।
दुग्गअ-पउत्थ-वइअं सअज्जिअं सण्ठवन्तीए ।।३९।। रविराअस्स ।
[स्वाधीने अपि प्रियतमे प्राप्ते अपि क्षणे न मण्डितः आत्मा ।
दुर्गत-प्रोषित-पतिकां प्रतिवेशिनीं (सहवासिनीं वा) संस्थापयन्त्या ।।] (रविराज(ग?)स्य)

39. With a view to restrain the neighbouring woman whose poor husband is living abroad, (she) does not toilet her own body although her most beloved (husband) is under her control and the festivity is on.

तुज्झ वसइ त्ति हिअअं इमेहिँ दिट्ठो तुमं ति अच्छीइं ।
तुह विरहे किसिआइं ति तीएँ अङ्गाइँ वि पिआइं ।।४०।। मुद्दस्स ।
[तव वसतिः इति हृदयं आभ्यां दृष्टः त्वं इति अक्षिणी ।
तव विरहे कृशितानि इति तस्याः अङ्गानि अपि प्रियाणि ।।] (मुद्रस्य)

40. Because her heart is your habitation, her eyes look at you and her limbs wither in your absence—they (i.e. her heart, eyes and limbs) are all so dear (to her).

सब्भाव-णेह-भरिए रत्ते रज्जिज्जइ त्ति जुत्तमिणं ।
अणहिअए उण हिअअं जं दिज्जइ तं जणो हसइ ।।४१।। हालस्स ।
[सद्भाव-स्नेह-भरिते रक्ते रज्यते (रक्तीभूयते) इति युक्तं इदम् ।
अहृदये पुनः हृदयं यत् दीयते तत् जनः हसति ।।] (हालस्य)

41. It is quite meet the (female) person gets attached to one (male) person, who is loving and full of good feelings and affection, but people laugh when such a person places (her) heart on a heartless man.

आरम्भन्तस्स धुअं लच्छी मरणं वि होइ पुरिसस्स ।
तं मरणमणारम्भे वि होइ लच्छी उण ण होइ ।।४२।। वल्लहस्स ।
[आरभमाणस्य ध्रुवं लक्ष्मीः मरणं अपि भवति पुरुषस्य ।
तत् मरणं अनारम्भे अपि भवति लक्ष्मीः पुनः न भवति ।।] (वल्लभस्य)

42. Prosperity or death may truly come to a man who exerts himself (for a work); his death however may occur even if he does not put forth any exertion, but prosperity does not (in that case) come (to him).

विरहाणलो सहिज्जइ आसा-बन्धेण वल्लह-जणस्स ।
एक-ग्गाम-पवासो माए मरणं विसेसेइ ।।४३।। अमिअस्स ।
[विरहानलः सह्यते आशा-बन्धेन वल्लभ-जनस्य ।
एक-ग्राम-प्रवासः मातः मरणं विशेषयति ।।] (अमृतस्य)

43. The fire of separation from the beloved may be borne because of

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the bond of hope (of reunion). But, o mother! absence (of the beloved) from home, while he is living in the same village, is more than death itself.

अक्खडइ पिआ हिअए अण्णं महिला-अणं रमन्तस्स ।
दिट्ठे सरिसम्मि गुणे असरिसम्मि गुणे अइसन्ते ।।४४।। रइराअस्स ।
[आस्खलति प्रिया हृदये अन्यं महिला-जनं रममाणस्य ।
दृष्टे सदृशे गुणे असदृशे गुणे अदृश्यमाने ।।] (रतिराजस्य)

44. The beloved one appears in the mind of the lover dallying with another woman, when similar qualities are observed and dissimilar ones are not observable.

णइ-ऊर-सच्छहे जोव्वणम्मि अइ-पवसिएसु दिअसेसु ।
अणिअत्तासु अ राईसु पुत्ति किं दड्ढ-माणेण ।।४५।। पवणराअस्स ।
[नदी-पूर-सदृशे यौवने अति-प्रोषितेषु दिवसेषु ।
अनिवृत्तासु च रात्रिषु पुत्रि किं दग्ध-मानेन ।।] (पवनराजस्य)

45. O girl! what is the good of your wretched (love) conceit, when youth is (as unsteady) as the flood of a river, and days pass away for good, and nights never return?

कल्लं किर खर-हिअओ पवसिहिइ पिओ त्ति सुण्णइ जणम्मि ।
तह वड्ढ भअवइ णिसे जह से कल्लं विअ ण होइ ।।४६।। णिप्पटस्स ।
[कल्यं किल खर-हृदयः प्रवत्स्यति प्रियः इति श्रूयते जने ।
तथा वर्द्धस्व भगवति निशे यथा तस्य कल्यं एव न भवति ।।] (निष्पटस्य)

46. It is reported among men that my hard-hearted beloved (husband) will go abroad to-morrow. O Lady Night! be pleased to so lengthen yourself that the tomorrow does not at all come into being for him.

होन्त-पहिअस्स जाआ आउच्छण-जीअ-धारण-रहस्सं ।
पुच्छन्ती भमइ घरं घरेण पिअ-विरह-सहिरीओ ।।४७।। सीहस्स ।
[भविष्यत्-पथिकस्य जाया आपृच्छन-जीव-धारण-रहस्यं ।
पृच्छन्ती भ्रमति गृहं गृहेण प्रिय-विरह-सहनशीलाः ।।] (सिंहस्य)

47. The wife of the would-be sojourner moves from house to house in asking other ladies, who are strong enough to bear the (agony of) separation from their beloved (husbands), the secret of sustaining life at farewell.

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अण्ण-महिला-पसङ्गं दे देव करेसु अम्ह दइअस्स ।
पुरिसा एक्कन्त-रसा ण हु दोस-गुणे विआणन्ति ।।४८।। अणिरुद्धस्स ।
[अन्य-महिला-प्रसङ्गं हे देव कुरु अस्माकं दयितस्य ।
पुरुषाः एकान्त-रसाः न खलु दोष-गुणौ विजानन्ति ।।] (अनिरुद्धस्य)

48. O deity ! be pleased to ordain for our beloved (one) an addiction to other women, for, male persons, who enjoy the love of one (female) person, cannot discriminate between merits and demerits (of women).

थोअं पि ण णीसरई मज्झण्णे उअ सरीर-तल-लुक्का ।
आअव-भएण छाही वि पहिअ किं ण वीसमसि ।।४९।। सुरभिवच्छस्स ।
[स्तोकं अपि न निःसरति मध्याह्ने पश्य शरीर-तल-लुक्कायिता (लीना) ।
आतप-भयेन छाया अपि पथिक तत् किं न विश्राम्यसि ।।] (सुरभिवत्सस्य)

49. O traveller ! look here—in the mid-day even the shadow (of a man) does not slightly come out, lying hidden under the body (itself), out of fear of the Sun's heat. Why should you not then take rest (in our house) ?

सुह-उच्छअं जणं दुल्लहं पि दूराहि अम्ह आणन्त ।
उअआरअ जर जीअं पि णेन्त ण कआवराहोसि ।।५०।। सग्गवम्मस्स ।
[सुख-पृच्छकं जनं दुर्लभं अपि दूरात् अस्माकं आनयन् ।
उपकारक ज्वर जीवं अपि नयन् न कृतापराधः असि ।।] (स्वर्गवर्म्मणः)

50. O fever ! benefactor (as you are), having brought back from a distance (our dear) one, so difficult to meet with, who enquires after our welfare, you will not be held guilty even if you take away my life.

आम-जरो मे मन्दो अहव ण मन्दो जणस्स का तन्ती ।
सुह-उच्छअ सुहअ सुअन्ध-अन्ध मा अन्धिअं छिवसु ।।५१।। कालस्स ।
[आम-ज्वरः मे मन्दः अथवा न मन्दः जनस्य का चिन्ता ।
सुख-पृच्छक सुभग सुगन्ध-गन्ध मा गन्धितां स्पृश ।।] (कालस्य)

51. O you favoured one enquiring about (our) welfare, fragrant with perfumes ! there is no need of anxiety on anybody's part to know whether my dysenteric fever is high or low. Do not touch (one) affected by smell (of fever) (or by conceit).

सिहि-पिच्छ-लुलिअ-केसे वेवन्तोरु विणिमीलिअद्धच्छि ।
दर-पुरिसाइरि विसुमरि जाणसु पुरिसाणं जं दुक्खं ।।५२।। वेसरस्स ।
[शिखि-पिच्छ-लुलित-केशे वेपमानोरु विनिमीलिताद्धाक्षि ।
दर-पुरुषायिते विश्राम-शीले जानीहि पुरुषाणां यत् दुःखम् ।।] (वेसरस्य)

52. O you attempting a little to play the man (in sexual enjoyment),

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wishing to take rest, and having your hairs dishevelled like the peacock's feathers, thighs trembling and eyes half-closed ! (Now) you understand the hardship of male persons.

पेम्मस्स विरोहिअ-संधिअस्स पच्चक्ख-दिट्ठ-विलिअस्स ।
उअअस्स व ताविअ-सीअलस्स विरसो रसो होइ ।।५३।। वम्महस्स ।

[प्रेम्णः विरोधित-संधितस्य प्रत्यक्ष-दृष्ट-व्यलीकस्य ।
उदकस्य इव तापित-शीतलस्य विरसः रसः भवति ।।] (मन्मथस्य)

53. Like water (first) heated and (then) made cold, the feeling of that love, which is (first) estranged and (then) composed and in which the fault (of either of the pair) is directly visible, becomes flavourless.

वज्ज-पडणाइरिक्कं पइणो सोऊण सिञ्जिणी-घोसं ।
पुसिआइं करिमरिएँ सरिस-वन्दीणं पि णअणाइं ।।५४।। कण्णस्स ।

[वज्र-पतनातिरिक्तं पत्युः श्रुत्वा शिञ्जिनी-घोषम् ।
प्रोञ्छितानि वन्द्या सदृश-वन्दीनां अपि नयनानि ।।] (कर्णस्य)

54. By the captive lady who heard the twang of the bow-string of her husband which drowns in excess the sound of the fall of thunder-bolt, were wiped away even (the tears in) the eyes of her fellow captives.

सहइ सहइ त्ति तह तेण रामिआ सुरअ-दुव्विअड्ढेण ।
पम्माअ-सिरीसाइं व जह से जाआइँ अङ्गाइं ।।५५।। कुसुमाउहस्स ।

[सहते सहते इति तथा तेन रमिता सुरत-दुर्विदग्धेन ।
प्रम्लान-शिरीषाणि इव यथा तस्याः जातानि अङ्गानि ।।] (कुसुमायुधस्य)

55. As she could bear all sorts (of sexual exercises), she was so enjoyed by the man, unskilful in the art of dalliance, that her limbs became as languid as withered *Śirīsha* flowers.

अगणिअसेस-जुआणा बालअ वोलीण-लोअ-मज्जाआ ।
अह सा भमइ दिसा-मुह-पसारिअच्छी तुह कएण ।।५६।। गतलज्जिअस्स ।

[अगणिताशेष-युवका बालक व्यतिक्रान्त-लोक-मर्य्यादा ।
अथ सा भ्रमति दिशा-मुख-प्रसारिताक्षी तव कृतेन ।।] (गतलज्जितस्य)

56. O boy ! she being in search for you (alone) moves about with her eyes cast on all directions, having not cared for other young men and having transgressed the bounds of social decorum.

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करिमरि अग्राल-गज्जिर-जलग्रासणि-पडण-पडिरवो एसो ।
पइणो धणु-रव-कङ्खिरि रोमञ्चं किं मुहा वहसि ।।५७।। मग्ररन्दस्स ।

[वन्दि अकाल-गर्ज्जनशील-जलदाशनि-पतन-प्रतिरव: एष: ।
पत्यु: धनू-रव-काङ्क्षणशीले रोमाञ्चं किं मुषा वहसि ।।] (मकरन्दस्य)

57. O captive lady ! you are desirous of hearing the twang of your husband's (bow-) string. But what you hear is the reverberation of the sound of the fall of thunderbolt from a cloud roaring untimely. Why do you (then) falsely bear horripilation (on your person)?

अज्ज व्वेग्र पउत्थो उज्जाग्ररग्रो जणस्स अज्जेग्र ।
अज्जेग्र हलिद्दा-पिञ्जराइँ गोला-णइ-तडाइं ।।५८।। असरिसस्स ।

[अद्य एव प्रोषितः उज्जागरकः जनस्य अद्य एव ।
अद्य एव हरिद्रा-पिञ्जराणि गोदा-नदी-तटानि ।।] (असदृशस्य)

58. Only this day (our husband) has left home (for going abroad) and (it is found) that wakefulness of some persons (i.e. my co-wives) has evidently commenced this day, and the banks of the *Godāvarī* also have since this day become tinged with turmeric colour (of their toilet).

असरिस-चित्ते दिअरे सुद्ध-मणा पिअअमे विसम-सीले ।
ण कहइ कुडुम्ब-विहडण-भएण तणुआअए सोण्हा ।।५९।। मण्डहिवस्स ।

[असदृश-चित्ते देवरे शुद्ध-मना: प्रियतमे विषम-शीले ।
न कथयति कुटुम्ब-विघटन-भयेन तनुकायते स्नुषा ।।] (मण्डाधिपस्य)

59. While her husband's younger brother was of improper mental attitude (towards her), the pure-minded daughter-in-law (of the house) did not tell (the matter) to her husband of violent nature, out of fear lest there should be a breach of family relations. But the daughter-in-law was getting emaciated.

चित्ताणिअ-दइअ-समागमम्मि कअ-मण्णुआइँ भरिऊण ।
सुण्णं कलहाअन्ती सहीहिँ रुण्ण ण ओहसिआ ।।६०।। मण्डहिवस्स ? ।

[चित्तानीत-दयित-समागमे कृत-मन्युकानि स्मृत्वा ।
शून्यं कलहायमाना सखीभि: रुदिता न उपहसिता ।।] (मण्डाधिपस्य)

60. Her female friends shed tears only (out of pity towards her), but do not ridicule her, although she unprofitably quarrelled (with him), even when she meets her beloved mentally on remembering her anger expressed (towards him).

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हिअअण्णएहिँ समअं असमत्ताइं पि जह सुहावेन्ति ।
कज्जाइँ मणे ण तहा इअरेहिँ समाविआइं पि ।।६१।। मण्डहिवस्स ।

[हृदयज्ञैः समं असमाप्तानि अपि यथा सुखयन्ति ।
कार्य्याणि मन्ये न तथा इतरैः समापितानि अपि ।।] (मण्डाधिपस्य)

61. I think that unfulfilled actions, with those (men) who understand the heart, produce as much happiness as fulfilled actions, with those of opposite nature, can not do.

दर-फुडिअ-सिप्पि-संपुड-णिलुक्क-हालाहलग्ग-छेप्प-णिहं ।
पक्कम्बट्ठि-विणिग्गअ-कोमलमम्बङ्कुरं उअह ।।६२।। बम्हिराअस्स ।

[दर-स्फुटित-शुक्ति-संपुट-निलीन-हालाहलाग्र-पुच्छ-निभम् ।
पक्वाम्रास्थि-विनिर्गत-कोमलं आम्राङ्कुरं पश्यत ।।] (ब्रह्मराजस्य)

62. Look at the tender sprout of the mango-plant coming out of the stone of the ripe mango-fruit, as if it resembles the tip of the tail of a Hālāhala insect lying inside the cavity of an oystershell partly opened.

उअह पडलन्तरोइण्ण-णिअअ-तन्तुद्ध-पाअ-पडिलग्गं ।
दुल्लक्ख-सुत्त-गुत्थेक्क-बउल-कुसुमं व मक्कडअं ।।६३।। पालितस्स ।

[पश्यत पटलान्तरावतीर्ण-निजक-तन्तूर्द्ध-पाद-प्रतिलग्नम् ।
दुर्लक्ष्य-सूत्र-ग्रथितैक-बकुल-कुसुमं इव मर्कटकम् ।।] (पालितस्य)

63. Look at the spider with its legs turned upwards attached to its own thread hung down from inside the thatch, as if it were a Bakula flower woven into a thread hardly visible.

उअरि दर-दिट्ठ-थण्णुअ-णिलुक्क-पारावआणँ विरुएहिं ।
णित्थणइ जाअ-वेअणँ सूला-हिण्णं व देअ-उलं ।।६४।। पवरसेणस्स ।

[उपरि दर-दृष्ट-स्थाणुक-निलीन-पारावतानां विरुतैः ।
निस्तनति जात-वेदनं शूला-भिन्नं इव देव-कुलम् ।।] (प्रवरसेनस्य)

64. The shrine groans with the sound of the pigeons lying on the pegs slightly seen on the top, as if it were feeling pain by being pierced with a stake.

जइ होसि ण तसस् पिआ अणुदिअहं णीसहेहिँ अङ्गेहिं ।
णव-सूअ-पीअ-पेऊस-मत्त-पाडि व्व किं सुवसि ।।६५।। मुहराअसस् ।

[यदि भवसि न तस्य प्रिया अनुदिवसं निःसहैः अङ्गैः ।
नव-सूत-पीत-पीयूष-मत्त-महिषीवत्सा इव किं स्वपिषि ।।] (मुखराजस्य)

65. If you are not his beloved, how then is it that you sleep every day

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with your exhausted limbs, like a newly born calf of a buffalo intoxicated by a drink of first (-flowing) milk (during the first seven days after calving) ?

हेमन्तिग्रासु ग्रइ-दीहरासु राईसु तं सि ग्रविणिद्दा ।
चिरग्रर-पउत्थ-वइए ण सुन्दरं जं दिग्रा सुवसि ।।६६।। कन्तेसरसस् ।

[हैमन्तिकासु ग्रतिदीर्घासु रात्रिषु त्वं ग्रसि ग्रविनिद्रा ।
चिरतर-प्रोषित-पतिके न सुन्दरं यत् दिवा स्वपिषि ।।] (कान्तेश्वरस्य ?)

66. O you whose husband has gone abroad for a long time ! it does not look well for you to sleep during the day-time although you do not suffer from sleeplessness during the very long nights of the *Hemanta* (wintry) season.

जइ चिक्खल्ल-भउप्पग्र-पग्रमिणमलसाइ तुह पए दिण्णं ।
ता सुहग्र कण्टइज्जन्तमङ्गमेण्हिं किणो वहसि ।।६७।। चु (उ?)दुराग्रस्स ।

[यदि कर्दम-भयोत्प्लुत-पदं इदं ग्रलसया तव पदे दत्तम् ।
तत् सुभग कण्टकितं ग्रङ्गं इदानीं किमिति वहसि ।।] (ऋतुराजस्य ?)

67. If (it is a fact that) the indolent lady has placed upon your foot this her own by a leap out of fear of (soiling it with) mud, how is it then, O favoured one ! that you carry your body still in horripilation ?

पत्तो छणो ण सोहइ ग्रइ-प्पहाग्रम्मि पुण्णिमा-ग्रन्दो ।
ग्रन्त-विरसो ग्र कामो ग्रसंपग्राणो ग्र परिग्रोसो ।।६८।। कालइ (ई?) वस्स ।

[प्राप्तः क्षणः न शोभते ग्रति-प्रभाते पूर्णिमा-चन्द्रः ।
ग्रन्त-विरसः च कामः ग्रसंप्रदानः च परितोषः ।।] (कालदीपस्य)

68. A festivity has no charm when it (actually) occurs, just as does the full moon in early morning, (as does) love when it gets unpleasant at its end and (as does) mirth unaccompanied by a present.

पाणि-ग्गहणे व्विग्र पव्वईएँ णाग्रं सहीहिँ सोहग्गं ।
पसु-वइणा वासुइ-कङ्कणम्मि ग्रोसरिए दूरं ।।६९।। ग्रणुराग्रस्स ।

[पाणि-ग्रहणे एव पार्वत्याः ज्ञातं सखीभिः सौभाग्यम् ।
पशुपतिना वासुकि-कङ्कणे ग्रपसारिते दूरम् ।।] (ग्रनुरागस्य)

69. The female friends of Pārvatī could recognize her good fortune at the time of her marriage (by placing hand on hand of the couple), when Paśupati (Śiva) removed at a distance (from his hand) his bracelet (formed of) the Vāsuki (snake).

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गिम्हे दवग्गि-मसि-मइलिआइँ दीसन्ति विज्झ-सिहराइं ।
आससु पउत्थ-वइए ण होन्ति णव-पाउसब्भाइं ।।७०।। बद्धावहीए ?
[ग्रीष्मे दवाग्नि-मसी-मलिनितानि दृश्यन्ते विन्ध्य-शिखराणि ।
आश्वसिहि प्रोषित-पतिके न भवन्ति नव-प्रावृडभ्राणि ।।] (बद्धावधेः)

70. O lady whose husband is living abroad ! console yourself—they are the peaks of the Vindhyas which look black because of the soot of the forest conflagration in summer; they are not the new clouds of the rainy season.

जेत्तिअ-मत्तं तीरइ णिव्वोढुं देसु तेत्तिअं पणअं ।
ण अणो विणिअत्त-पसाअ-दुक्ख-सहण-क्खमो सव्वो ।।७१।। मुद्धसीलस्स ।
[यावन्मात्रं शक्यते निर्वोढुं देहि तावन्तं प्रणयम् ।
न जनः विनिवृत्त-प्रसाद-दुःख-सहन-क्षमः सर्व्वः ।।] (मुग्धशीलस्य)

71. Offer as much of love to me as can possibly be borne (by me) fully, for every person is not capable of bearing the sorrow arising out of cessation of kindliness.

बहु-वल्लहस्स जा होइ वल्लहा कह वि पञ्च दिअहाइं ।
सा किं छट्ठं मग्गइ कत्तो मिट्ठं अ बहुअं अ ।।७२।। अल(अ)स्स ।
[बहु-वल्लभस्य या भवति वल्लभा कथं अपि पञ्च दिवासानि ।
सा किं षष्ठं मृगयते (मार्गयति) कुतः मिष्टं च बहुकं च ।।] (अलकस्य ?)

72. The female beloved of one who loves many women requires only five days (to examine his steadiness). Does she want the sixth day (for the purpose) ? For, how can that (love) which is sweet (favourable) can be had in abundance ?

जं जं सो णिज्झअइ अङ्गोआसं महं अणिमिसच्छो ।
पच्छाएमि अ तं तं इच्छामि अ तेण दीसन्तं ।।७३।। वसन्तअस्स ।
[यं यं सः निध्यायति अङ्गावकाशं मम अनिमिषाक्षः ।
प्रच्छादयामि च तं तं इच्छामि च तेन दृश्यमानम् ।।] (वसन्तकस्य)

73. Whatever opening of any of my limbs does he, with his unwinking eyes, cast his glance at, I cover the same, but (at the same time) I wish it to be seen by him.

दिढ़-मण्णु- दुम्मिआएँ वि गहिओ दइअम्मि पेच्छह इमाए ।
ओसरइ बालुआ-मुट्ठि इव्व माणो सुरसुरन्तो ।।७४।। (मोत्ताहलस्स)
[दृढ़-मन्यु-दूनया अपि गृहीतः दयिते प्रेक्षध्वं अनया ।
अपसरति बालुका-मुष्टिः इव मानः सुरसुरायमाणः ।।] (मुक्ताफलस्य)

74. Look (here) ! the feeling of displeasure towards her lover adopted

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by the lady, fretted by severe (jealous) anger, slips away very quickly like a handful of sand.

उअ पोम्मराअ-मरगअ-संवलिआ णह-अलाओ ओअरइ ।
णह-सिरि-कण्ठ-ब्भट्ठ व्व कण्ठिआ कीर-रिञ्छोली ।।७५।।

[पश्य पद्मराग-मरकत-संवलिता नभस्तलात् अवतरति ।
नभ:-श्री-कण्ठ-भ्रष्टा इव कण्ठिका कीर-पङ्क्ति: ।।]

75. Look (here) ! the flock of parrots is descending from the (lower) region of the sky, as if it were a necklace made of both rubles and emeralds dropping down from the neck of the Goddess of Firmament.

ण वि तह विएस-वासो दोग्गच्चं मह जणेइ संतावं ।
आसंसिअत्थ-विमणो जह पणइ-जणो णिअत्तन्तो ।।७६।।

[न अपि तथा विदेश-वास: दौर्गत्यं मम जनयति संतापम् ।
आशंसितार्थ-विमना: यथा प्रणयि-जन: निवर्तमान: ।।]

76. Neither my stay in a foreign land, nor my miserable existence does produce such sorrow as will arise when the loving man will go back with a sad mind for (the unfulfilment of) his desired object.

खन्धग्गिणा वणेसुं तणेहिँ गामम्मि रक्खिओ पहिओ ।
णअर-वसिओ णडिज्जइ साणुसएण व्व सीएण ।।७७।।

[स्कन्धाग्निना वनेषु तृणै: ग्रामे रक्षित: पथिक: ।
नगरोषित: खेद्यते सानुशयेन इव शीतेन ।।]

77. The traveller, who is protected (during winter) in forests by the fire produced in a trunk (of a tree) and in village (by fire lit) with straws, feels troubled while living in a town by cold acting as it were inimically (towards him).

भरिमो से गहिआहर-धुअ-सीस-पहोलिरालआउलिअं ।
वअणं परिमल-तरलिअ-भमरालि-पइण्ण-कमलं व ।।७८ ।।

[स्मराम: तस्या: गृहीताधर-धुत-शीर्ष-प्रघूर्णनशीलालकाकुलितम् ।
वदनं परिमल-तरलित-भ्रमरालि-प्रकीर्ण-कमलं इव ।।]

78. I remember her face which appeared agitated by the moving of her hairs to and fro and by the shaking of head while it was grasped (for kissing), as if it looked like a lotus surrounded by a line of black bees hovering (over it) on account of its fragrance.

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हल्लफल-ण्हाण-पसाहिआण छण-वासरे सवत्तीणं ।
अज्जाएँ मज्जणाणाअरेण कहिअं व सोहग्गं ॥७६॥ कटिल्लस्स ।
[उत्साहतरलत्व-स्नान प्रसाधितानां क्षण-वासरे सपत्नीनाम् ।
आर्य्यया मज्जनानादरेण कथितं इव सौभाग्यम् ॥] (कटिलस्य ?)

79. From amongst her co-wives who are toiletting after a bath taken with a flurry on the festive day, (only) by this noble lady has been indicated her good fortune on account of her disregard for a plunge.

ण्हाण-हलिद्दा-भरिअन्तराइँ जालाइँ जाल-वलअस्स ।
सोहन्ति किलिञ्चिअ-कण्टएण कं काहिसी कअत्थं ॥८०॥ मअरन्दस्स ।
[स्नान-हरिद्रा-भरितान्तराणि जालानि जाल-वलयस्य ।
शोषयन्ती वंश-कण्टकेन कं करिष्यसि कृतार्थम् ॥] (मकरन्दस्य)

80. On which man will you bestow your favour by cleansing with a cane (or bamboo) pen the net of your comb the interstices of which are filled up with your bathing turmeric ?

अद्दंसणेण पेम्मं अवेइ अइ-दंसणेण वि अवेइ ।
पिसुण-जण-जम्पिएण वि अवेइ एमेअ वि अवेइ ॥८१॥ सामिअस्स ।
[अदर्शनेन प्रेम अपैति अतिदर्शनेन अपि अपैति ।
पिशुन-जन-जल्पितेन अपि अपैति एवमेव अपैति ॥] (स्वामिकस्य)

81. Love disappears because of the absence of the sight (of the beloved), it also does so by frequent sights (of him), even it does so (again) by the gossip of vile men and (sometimes) it vanishes by itself (i.e. without a cause).

अद्दंसणेण महिला-अणस्स अइ-दंसणेण णीअस्स ।
मुक्खस्स पिसुण-अण-जम्पिएण एमेअ हि खलस्स ॥८२॥ सामिअस्स ।
[अदर्शनेन महिला-जनस्य अति-दर्शनेन नीचस्य ।
मूर्खस्य पिशुन-जन-जल्पितेन एवमेव हि खलस्य ॥] (स्वामिकस्य)

82. (Love) of a female person (disappears) on account of the absence of sight (of her lover), that of a low man by frequent visits, that of a foolish man by the gossip of evil-tongued people and that of a crooked man (disappears) without a cause.

पोट्ट-पडिएहिँ दुक्खं अच्छिज्जइ उण्णएहिँ होऊण ।
इअ चिन्तआणँ मण्णे थणाणँ कसणं मुहं जाअं ॥८३॥ कअण्णसीलस्स ।
[उदर-पतिताभ्यां दुःखं आस्यते उन्नताभ्यां भूत्वा ।
इति चिन्तयतोः मन्ये स्तनयोः कृष्णं मुखं जातम् ॥] (कृतज्ञशीलस्य)

83. I think that the tips of her breasts have become black on account of

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their musing that they shall have to remain in a miserable condition by hanging low over her belly (after her child-birth), although they were (now) high.

सो तुज्झ कए सुन्दरि तह छीणो सुमहिलो हलिअ-उत्तो ।
जह से मच्छरिणीएँ वि दोच्चं जाआएँ पडिवण्णं ।।८४।। ईसाणस्स ।

[सः तव कृते सुन्दरि तथा क्षीणः सुमहिलः हालिक-पुत्रः ।
यथा तस्य मत्सरिण्या अपि दौत्यं जायया प्रतिपन्नम् ।।] (ईशानस्य)

84. O beautiful lady ! the son of the ploughman whose wife is handsome, has become so emaciated for your sake that his wife, although jealous, has undertaken the work of a messenger (to yourself).

दक्खिण्णेण वि एन्तो सुहअ सुहावेसि अम्ह हिअआइं ।
णिक्कइअवेण जाणं गओ सि का णिव्वुई ताणं ।।८५।। आइवराहस्स ।

[दाक्षिण्येन अपि आगच्छन् सुभग सुखयसि अस्माकं हृदयानि ।
निष्कैतवेन यासां गतः असि का निर्वृतिः तासाम् ।।] (आदिवराहस्य)

85. O favoured one ! even by visiting us out of courtesy you give (so much) pleasure to our minds. What amount of bliss do they enjoy, to whom you go without any deceitfulness ?

एक्कं पहरुव्विण्णं हत्थ मुह-मारुएण वीअन्तो ।
सो वि हसन्तीएँ मए गहिओ वीएण कण्ठम्मि ।।८६।। पहईए ।

[एकं प्रहारोद्विग्नं हस्तं मुख-मारुतेन वीजयन् ।
सः अपि हसन्त्या मया गृहीतः द्वितीयेन कण्ठे ।।] (पृथिव्याः)

86. As soon as he blew breath (literally mouth-breeze) into one of my hands which was feeling afflicted because of a stroke (from him), I, with a smile, held him by the neck (for an embrace) with the other hand.

अवलम्बिअ-माण-परम्मुहीएँ एन्तस्स माणिणि पिअस्स ।
पुट्ठ-पुलउग्गमो तुह कहेइ संमुह-ठिअं हिअअं ।।८७।। रेवाए ।

[अवलम्बित-मान-पराङ्मुख्याः आगच्छतः मानिनि प्रियस्य ।
पृष्ठ-पुलकोद्गमः तव कथयति संमुख-स्थितं हृदयम् ।।] (रेवायाः)

87. O haughty lady ! although you have turned your face (from your lover) by resorting to anger, yet appearance of horripilation on your back indicates that your heart is turned towards your approaching lover.

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जाणाइ जाणावेउं अणुणअ-विद्दाविअ-माण-परिसेसं ।
अइरिक्कम्मि वि विणआवलम्बणं सच्चिअ कुणन्ती ।।८८।। गामऊडस्स ।

[जानाति ज्ञापयितुं अनुनय-विद्रावित-मान-परिशेषम् ।
विजने अपि विनयावलम्बनं सा एव कुर्व्वती ।।] (ग्रामकूटस्य)

88. It is only that lady who knows, by adopting humility in solitude, how to express the remnant of her anger which melted away by (his) supplication.

मुह-मारुएण तं कण्ह गो-रअं राहिआएँ अवणेन्तो ।
एताणँ बल्लवीणं अण्णाण वि गोरअं हरसि ।।८९।। पोट्टिसस्स ।

[मुख-मारुतेन त्वं कृष्ण गो-रजः राधिकायाः अपनयन् ।
एतासां बल्लवीनां अन्यासां अपि गौरवं (गौरतां वा) हरसि ।।] (पोट्टिसस्य)

89. O Kṛṣṇa ! by removing particles of earthly dust (*go-raa*) or dust raised by the cows, with blows of your mouth-breeze, from (the eyes of) Radhikā, you have removed the pride (of favour) (*goraa*=*gaurava*) or fairness of complexion (*goraa*=*gauratā*) of the other Ballavīs (cowhardesses).

किं दाव कआ अहवा करेसि कारिस्सि सुहअ एत्ताहे ।
अवराहाणँ अलज्जिर साहसु कअए खमिज्जन्तु ।।९०।। रेवाए ।

[किं तावत् कृताः अथवा करोषि करिष्यसि सुभग इदानीम् ।
अपराधानां अलज्जाशील कथय (शाधि) कतरे क्षम्यन्ताम् ।।] (रेवायाः)

90. O favoured one ! which faults of yours, from amongst those which you (already) committed, are committing (now) and will commit (in future), can be forgiven ? Tell me (that), O shameless one !

णूमेन्ति जे पहुत्तं कुविअं दासा व्व जे पसाअन्ति ।
ते व्विअ महिलाणँ पिआ सेसा सामि व्विअ वराआ ।।९१।। माहवीए ।

[छादयन्ति ये प्रभुत्वं कुपितां दासाः इव ये प्रसादयन्ति ।
ते एव महिलानां प्रियाः शेषाः स्वामिनः एव वराकाः ।।] (माधव्याः)

91. Only those (men or husbands) who conceal their own authority and conciliate like slaves indignant women, become beloved of ladies; but the remaining ones are really objects of pity.

तइआ कअग्घ महुअर ण रमसि अण्णासु पुप्फ-जाईसु ।
बद्ध-फल-भार-गरुइं मालइं एण्हिं परिच्चअसि ।।९२।। माअङ्गस्स ।

[तदा कृतार्घ (कृतघ्न) मधुकर न रमसे अन्यासु पुष्प-जातिषु ।
बद्ध-फल-भार-गुर्व्वीं मालतीं इदानीं परित्यजसि ।।] (मातङ्गस्य)

92. O bee ! at that time (i.e. previously) you, becoming ungrateful (or

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showing much regard for *Mālatī*) did not enjoy other varieties of flowers; but you are now forsaking the Mālatī (flower), heavy with the burden of fruits in formation.

अविग्रण्ह-पेक्खणिज्जेण तक्खणं मामि तेण दिट्ठेण ।
सिविणग्र-पीएण व पाणिएण तण्ह व्विग्र ण फिट्टा ।।९३।। वज्जसस् ।

[अवितृष्ण-प्रेक्षणीयेन तत्-क्षणं मातुलानि तेन दृष्टेन ।
स्वप्न-पीतेन इव पानीयेन तृष्णा एव न भ्रष्टा ।।] (वज्रस्य)

93. O maternal aunt ! my (thirsty) desire of seeing him was not satisfied by a sudden look at him who was worthy of being seen with unsatiated looks only, just as thirst (remains unsatisfied) by a drink of water in a dream.

सुग्रणो जं देसमलंकरइ तं विग्र करेइ पवसन्तो ।
गामासण्णुम्मूलिग्र-महा-वड-ट्ठाण-सारिच्छं ।।९४।। हरकुन्तसस् ।

[सुजन: यं देशं अलंकरोति तं एव करोति प्रवसन् ।
ग्रामासन्नोन्मूलित-महा-वट-स्थान-सदृक्षम् ।।] (हरकुन्तस्य)

94. That place, which is adorned by (the presence of) a good man, is (now) rendered as miserable as the locality under the uprooted adjacent banyan tree of the village when the same (man) is abroad (i.e. away from home).

सो णाम संभरिज्जइ पब्भसिग्रो जो खणं पि हिग्रग्राहि ।
संभरिग्रव्वं च कग्रं गग्रं च पेम्मं णिरालम्बं ।।९५।। वाप (वप्प?) इराग्रस्य ।

[स: नाम संस्मर्य्यते प्रभ्रष्ट: य: क्षणं अपि हृदयात् ।
स्मर्त्तव्यं च कृतं गतं च प्रेम निरालम्बम् ।।] (वाक्पति-राजस्य)

95. The talk of remembering him applies in the case of a man who slips away (or escapes) even for a moment from one's mind. As soon as love is made an object of rememberance, it becomes bereft of a prop or support.

णासं व सा कवोले ग्रज्ज वि तुह दन्त-मण्डलं बाला ।
उब्भिण्ण-पुलग्र-वइ-वेढ़-परिगग्रं रक्खइ वराई ।।९६।। सामिग्रसस् ।

[न्यासं इव सा कपोले ग्रद्य ग्रपि तव दन्त-मण्डलं बाला ।
उद्भिन्न-पुलक-वृति-वेष्ट-परिगतं रक्षति वराकी ।।] (स्वामिकस्य)

96. That pitiable girl is protecting even today the circular mark of your teeth on her cheek like a (valuable) deposit keeping it surrounded on all sides by the fence of a thrilling horripilation.

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दिट्ठा चूआ अग्घाइआ सुरा दक्खिणाणिलो सहिओ ।
कज्जाइँ व्विअ गरुआइँ मामि को वल्लहो कस्स ।।९७।। कोन्तक्खुरस्स ।

[दृष्टाः चूताः आघ्राता सुरा दक्षिणानिलः सोढ़ः ।
कार्य्याणि एव गुरुकाणि मातुलानि कः वल्लभः कस्य ।।] (कुन्तखुरस्य?)

97. O maternal aunt! the mango blossoms have been observed, wine hrs been smelt, and the southern breeze has been borne up (by me). But (his) works appear heavier. Who is dear to whom?

रमिऊण पअं पि गओ जाहे उवऊहिउं पडिणिउत्तो ।
अहअं पउत्थ-पइआ व्व तक्खणं सो पवासि व्व ।।९८।। मअरन्दस्स ।

[रन्त्वा पदं अपि गतः यदा उपगूहितुं प्रतिनिवृत्तः ।
अहं प्रोषित-पतिका इव तत्-क्षणं सः प्रवासी इव ।।] (मकरन्दस्य)

98. During the interval between his going one step away after dalliance and his returning to embrace (me again), I consider myself a woman having her husband gone abroad and take him to be one residing in another land.

अविइण्ह-पेच्छणिज्जं सम-सुह-दुक्खं विइण्ण-सब्भावं ।
अण्णोण्ण-हिअअ-लग्गं पुण्णेहिँ जणो जणं लहइ ।।९९।। सिरिसत्तिअस्स ।

[अवितृष्ण-प्रेक्षणीयं सम-सुख-दुःखं वितीर्ण-सद्भावम् ।
अन्योन्य-हृदय-लग्नं पुण्यैः जनः जनं लभते ।।] (श्रीशक्तिकस्य)

99 It is by dint of virtues that a (female) person obtains a (male) person who is worthy of being seen with unsatiated looks, who is equally affected (with his beloved) in weal and woe, who offers good disposition and who is mutually attached to the heart (of the others).

दुक्खं देन्तो वि सुहं जणेइ जो जस्स वल्लहो होइ ।
दइअ-णह-दूणिआणं वि वड्ढइ थणाणँ रोमञ्चो ।।१००।। सिरिसत्तिअस्स ।

[दुःखं ददत् अपि सुखं जनयति यः यस्य वल्लभः भवति ।
दयित-नख-दूनयोः अपि वर्द्धते स्तनयोः रोमाञ्चः ।।] (श्रीशक्तिकस्य)

100. The man who is beloved of another causes pleasure (even) by giving pain. Horripilation increases even on the breasts afflicted by the nails of the lover.

रसिअ-जण-हिअअदइए कइ-वच्छल-पमुह-सुकइ-णिम्मविए ।
सत्त-सअम्मि समत्तं पढ़मं गाहा-सअं एअं ।।१०१।। हालस्स ।

[रसिक-जन-हृदय-दयिते कविवत्सल-प्रमुख-सुकवि-निर्म्मिते ।
सप्त-शतके समाप्तं प्रथमं गाथा-शतं एतत् ।।] (हालस्य)

101. Here ends the first century of *gāthās* from amongst the seven centuries, composed by good poets headed by Kavivatsala, which are so dear to the heart of men of taste (or sentiment).

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(The Second Century)

द्वितीयं शतकम्

घरिओ धरिओ विअलइ उअएसो पिअ-सहीहिँ दिज्जन्तो ।
मअरद्धअ-बाण-पहार-जज्जरे तीएँ हिअअम्मि ।।१।। माणस्स ।

[धृतः धृतः विगलति उपदेशः प्रिय-सखीभिः दीयमानः ।
मकरध्वज-बाण-प्रहार-जर्जरे तस्याः हृदये ।।] (मानस्य)

1. Advice (on anger) offered by her dear (female) companions, although repeatedly held in her mind which is shattered by the strokes of arrow of Makaradhvaja (the Love-God), melts away (i.e. disappears).

तड-संठिअ-णीड़ेक्कन्त-पीलुआरक्खणेक्क-दिण्ण-मणा ।
अगणिअ-विणिवाअ-भआ पूरेण समं वहइ काकी ।।२।। माणस्स ।

[तट-संस्थित-नीड़ैकान्त-शावकारक्षणैक-दत्त-मनाः ।
अगणित-विनिपात-भया पूरेण समं वहति काकी ।।] (मानस्य)

2. The female crow is borne along with the current with her fear of death disregarded, as it applies her mind only to the protection of her little ones lying inside the nest situated on the bank.

बहु-पुप्फ-भरोणामिअ-भूमी-गंअ-साह सुणसु विण्णत्तिं ।
गोला-तड-विअड-कुडङ्ग-महुअ सणिअं गलिज्जासु ।।३।। माणस्स ।

[बहु-पुष्प-भरावनत-भूमि-गत-शाख शृणु विज्ञप्तिम् ।
गोदा-तट-विकट-कुडङ्ग (निकुञ्ज)-मधुक शनैः गलिष्यसि ।।] (मानस्य)

3. O Madhuka tree, situated in the beautiful (or hideous) bower on the Godāvarī bank, with your branches touching the ground because of their being laden with the burden of many flowers! hear my announncement—"you will gradually shed off (your flowers)".

णिप्पच्छिमाइँ असई दुक्खालोआइँ महुअ-पुप्फाइं ।
चीए बन्धुस्स व अट्ठिआइँ रुअई समुच्चिणइ ।।४।। सिरिबलस्स ।

[निष्पाश्चिमानि असती दुःखालोकानि मधुक-पुष्पाणि ।
चितायां बन्धोः इव अस्थीनि रुदती समुच्चिनोति ।।] (श्रीबलस्य)

4. The profligate woman, while shedding tears, collects the last Madhuka flowers, so painful to look at, as if they were the (last) bones of a friend (left) on the funeral pyre.

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ओ हिअअ मडह-सरिआ-जल-रअ-हीरन्त-दीह-दारु व्व ।
ठाणे ठाणे व्विअ लग्गमाण केणावि डज्झिहसि ।।५।। महाएवस्स ।
[हे हृदय स्वल्प-सरिज्-जल-रय-ह्रियमाण-दीर्घ-दारु इव
स्थाने स्थाने एव लगत् केन अपि धक्ष्यसे ।।] (महादेवस्य)

5. O heart ! you will be burnt by some person after having come in contact with several persons, like a large log of wood borne aloft by the (forceful) current of a shallow stream (which also comes in contact with several places).

जो तीएँ अहर-राओ रत्तिं उव्वासिओ पिअअमेण ।
सो व्विअ दीसइ गोसे सवत्ति-णअणेसु संकन्तो ।।६।। दामोअरस्स ।
[यः तस्याः अधर-रागः रात्रौ उद्वासितः प्रियतमेन ।
स एव दृश्यते प्रातः सपत्नी-नयनेषु संक्रान्तः ।।] (दामोदरस्य)

6. The red colour of her lips, which was wiped off by (the kiss of) her lover on the (previous) night, is seen reflected next morning in the eyes of her co-wives.

गोला-अड-ट्ठिअं पेच्छिऊण गह-वइ-सुअं हलिअ-सोण्हा ।
आढत्ता उत्तरिउं दुक्खुत्ताराएँ पअवीए ।।७।। अविअकण(ण्ण?)स्स ।
[गोदा-तट-स्थितं प्रेक्ष्य गृह-पति-सुतं हलिक-स्नुषा !
आरब्धा उत्तरीतुं दुःखोत्तारया पदव्या ।।] (अविककर्णस्य ?)

7. The daughter-in-law of the ploughman on seeing the son of the head of the household (i.e. her husband) standing on the bank of the Godāvarī began to descend (to the waters) by a path difficult to traverse.

चलणोआस-णिसण्णस्स तस्स भरिमो अणालवन्तस्स ।
पाअङ्गुट्ठावेट्ठिअ-केस-दिढाअड्ढण-सुहेल्लिं ।।८।। भमरस्स ।
[चरणावकाश-निषण्णस्य तस्य स्मरामः अनालपतः ।
पादाङ्गुष्ठावेष्टित-केश-दृढाकर्षण-सुखं (सुखकेलिं वा) ।।] (भ्रमरस्य)

8. I remember the pleasure of harshly dragging his hairs entangled around my large toe, when he sat without speaking with me in the vicinity of my feet.

फालेइ अच्छभल्लं व उअह कुग्गाम-देउल-द्दारे ।
हेमन्त-आल-पहिओ विज्झाअन्तं पलालग्गिं ।।९।। कालसीहस्स ।
[पाटयति अच्छभल्लं इव पश्यत कुग्राम-देवकुल-द्वारे ।
हेमन्त-काल-पथिकः विध्मायमानं (निर्वाप्यमाणं) पलालाग्निम् ।।] (कालसिंहस्य)

9. Look (here) ! the traveller of the Hemanta (winter) Season is splitting the husk-fire about to be extinguished near the gate of the temple of the bad village, as if it (the fire) resembled a bear.

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कमलाअरा ण मलिआ हंसा उड्डाविआ ण अ पिउच्छा ।
केणॉवि गाम-तड़ाए अब्भं उत्ताणअं व्वूढं ।।१०।। मिअङ्कस्स ।
[कमलाकराः न मृदिताः हंसाः उड्डायिताः न च पितृष्वसः ।
केन अपि ग्राम-तड़ागे अभ्रं उत्तानितं क्षिप्तम् ।।] (मृगाङ्कस्य)

10. O paternal aunt ! by some one the sky has been thrown supine in the village lake, but the lotus-beds are not crushed, nor have the swans flown away.

केण मणे भग्ग-मणोरहेण संलाविअं पवासो त्ति ।
सविसाइँ व अलसाअन्ति जेण वहुआएँ अङ्गाइं ।।११।। (मिअङ्कस्स)
[केन मन्ये भग्न-मनोरथेन संलापितं प्रवासः इति ।
सविषाणि इव अलसायन्ते येन वध्वाः अङ्गानि ।।] (मृगाङ्कस्य)

11. I think that by some one, with his desires frustrated, a journey abroad was talked about; and for this reason the limbs of the daughter-in-law (of the house) languish as if they are affected by poison.

अज्ज वि बालो दामोअरो त्ति इअ जम्पिए जसोआए ।
कण्ह-मुह-पेसिअच्छं णिहुअं हसिअं वअ-वहूहि ।।१२।। (विधिविग्गहस्स)
[अद्य अपि बालः दामोदरः इति इति जल्पिते यशोदया ।
कृष्ण-मुख-प्रेषिताक्षं निभृतं हसितं व्रज-वधूभिः ।।] (विधिविग्रहस्य)

12. 'Even to this day Dāmodara seems (to me) a child'—when this was spoken by Yaśodā, the women of the Vraja (cowherds' village) smiled covertly casting their look towards Kṛṣṇa's face.

ते विरला सप्पुरिसा जाण सिणेहो अहिण्ण-मुह-राओ ।
अणुदिअहवड्ढमाणो रिणं व पुत्तेसु संकमइ ।।१३।। इन्दस्स ।
[ते विरलाः सत्-पुरुषाः येषां स्नेहः अभिन्न-मुख-रागः ।
अनुदिवस-वर्द्धमानः ऋणं इव पुत्रेषु संक्रामति ।।] (इन्द्रस्य)

13. Rare are those good men whose affection, in which their facial beauty remains unchanged and which increases day to day, passes on, like a (paternal) debt, to their sons.

णच्चण-सलाहण-णिहेण पास-परिसंठिआ णिउण-गोवी ।
सरिस-गोॅविआणँ चुम्बइ कवोल-पडिमा-गअं कण्हं।।१४।। गुवरस्स ?
[नर्त्तन-श्लाघन-निभेन पार्श्व-परिसंस्थिता निपुण-गोपी ।
सदृश-गोपिकानां चुम्बति कपोल-प्रतिमा-गतं कृष्णम् ।।] (गौरस्य?)

14. The clever cowherdess, standing nearby, kisses the image of Kṛṣṇa reflected on the cheeks of her fellow-cowherdesses, under the guise of praising their dances.

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सव्वत्थ दिसा-मुह-पसॉरिएहिँ अण्णोण्ण-कडग्र-लग्गेंहि ।
छल्लि व्व मुग्रइ विञ्झो मेहेहिँ विसंघडन्तेंहि ।।१५।। कमलस्स ।
[सर्व्वत्र दिशा-मुख-प्रसृतैः अन्योन्य-कटक-लग्नैः ।
छल्लीं इव मुञ्चति विन्ध्यः मेघैः विसंघटमानैः ।।] (कमलस्य)

15. The Vindhya mountain sheds, as it were, its skin in the shape of clouds which were (at first) attached to its slopes, but which, being separated (therefrom), scattered on all directions.

आलोअन्ति पुलिन्दा पव्वअ-सिहरट्ठिआ धणु-णिसण्णा ।
हत्थि-उलेहिँ व विञ्झं पूरिज्जन्तं णवब्भेंहि ।।१६।। हलिअस्स ।
[आलोकयन्ति पुलिन्दाः पर्व्वत-शिखर-स्थिताः धनुर्-निषण्णाः ।
हस्ति-कुलैः इव विन्ध्यं पूर्य्यमाणं नवाभ्रैः ।।] (हालिकस्य)

16. The Pulindas living on the summit of the mountain, seated with their bows (ready for action), behold the Vindhya mountain filled up with fresh clouds resembling herds of elephants.

वण-दव-मसि मइलङ्गो रेहइ विञ्झो घणेहिँ धवलेंहि ।
खीरोअ-मन्थणुच्छलिअ-दुद्ध-सित्तो व्व महु-महणो ।।१७।। हालस्स ।
[वन-दव-मषी-मलिनाङ्गः राजते विन्ध्यः घनैः धवलैः ।
क्षीरोद-मथनोच्छलित-दुग्ध-सिक्तः इव मधु-मथनः ।।] (हालस्य)

17. The Vindhya mountain, with its body blackened by the soot of the forest-fire, appears splendid on account of white (autumnal) clouds, like Madhumathana (Vishṇu) sprinkled by the milk waving up during the churn of the Milky Ocean.

वन्दीअ णिहअ-बन्धव-विमणाइ वि पक्कलो त्ति चोर-जुआ ।
अणुराएण पलोइओ गुणेसु को मच्छरं वहइ ।।१८।। हालस्स ।
[वन्द्या निहत-बान्धव-विमनस्कया अपि प्रवीरः इति चोर-युवा ।
अनुरागेण प्रलोकितः गुणेषु कः मत्सरं वहति ।।] (हालस्य)

18. Even a youthful robber, being regarded as a brave man, is looked at with (some) attraction by a captive lady, although she feels distressed by the murder of her relatives. Who bears enmity towards virtues?

अज्ज कइमो वि दिअहो वाह-वहू रूव-जोव्वणुम्मत्ता ।
सोहग्गं धणु-रुम्प-च्छलेण रच्छाङ्क्ष विक्किरई ।।१९।। हालस्स ।
[अद्य कतमः अपि दिवसः व्याध-वधूः रूप-यौवनोन्मत्ता ।
सौभाग्यं धनुस्-तष्टत्वक्-छलेन रथ्यासु विकिरति ।।] (हालस्य)

19. For many a day past, the wife of the hunter, intoxicated by her beauty

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and youth has been spreading abroad into the high ways her good fortune (of loveliness) in the guise of (throwing) the rind peeled of from the bow.

उक्खिपइ मण्डलि-मारुएण गेहङ्गणाहि वाहीए ।
सोहग्ग-धअ-वडाअ व्व उअह धणु-रुम्प-रिञ्छोली ॥२०॥ हालस्स ।

[उत्क्षिप्यते मण्डलि-मारुतेन गेहाङ्गणात् व्याध-स्त्रियाः ।
सौभाग्य-ध्वज-पताका इव पश्यत धनुः-सूक्ष्मत्वक्-पङ्क्तिः ॥] (हालस्य)

20. Look ! the mass of rinds pared from the bow, which forms, as it were, the ensign of her good fortune, is scattered away by the whirl-wind from the house-yard (of the hunter).

गअ-गण्ड-त्थल-णिहसण-मअ-मइलीकअ-करञ्ज-साहाहिं ।
एन्तीअ कुल-हराओ णाणं वाहीए पइ-मरणं ।२१॥ गन्धराअस्स ।

[गज-गण्ड-स्थल-निघर्षण-मद-मलिनीकृत-करञ्ज-शाखाभिः ।
आगच्छन्त्या कुल-गृहात् ज्ञातं व्याध-स्त्रिया पति-मरणम् ॥] (गन्धराजस्य)

21. On returning from her father's house the hunter's wife ascertained the death of her husband on finding the branches of the Karañja-tree stained by the ichor of elephants (issued) on account of the rubbing of their broad temples.

णव-वहु-पेम्म-तणुइओ पणअं पढम-घरणीअ रक्खन्तो ।
आलिहिअ-दुप्परिल्लं पि णेइ रण्णं धणुं वाहो ॥२२॥ (कण्णउत्तस्स)

[नव-वधू-प्रेम-तनूकृतः प्रणयं प्रथम-गृहिण्याः रक्षन् ।
आलिखित (तनूकृत)-दुराकर्षं अपि नयति अरण्यं धनुः व्याधः ॥] (कर्णपुत्रस्य)

22. The hunter emaciated on account of his love for the new wife carries to the forest his bow, so hard to carry, though it was made thin (by peeling), in keeping with the request of his first wife.

हासाविओ जणो सामलीए पढमं पसूअमाणाए ।
वल्लह-वाएण अलं मम त्ति बहुसो भणन्तीए ॥२३॥ अनुराअस्स ।

[हासितः जनः श्यामलया प्रथमं प्रसूयमानया ।
वल्लभ-वादेन अलं मम इति बहुशः भणन्त्या ॥] (अनुरागस्य)

23. The youthful woman giving birth to her first issue made people laugh when she repeatedly uttered the words—'I have nothing to do with what my beloved may say'.

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कइअव-रहिअं पेम्मं णत्थि व्विअ मामि माणुसे लोए ।
अह होइ कस्स विरहो विरहे होत्तम्मि को जिअइ ।।२४।। रामस्स ।

[कैतव-रहितं प्रेम नास्ति इव मातुलानि मानुषे लोके ।
अथ भवति कस्य विरहः विरहे भवति कः जीवति ।।] (रामस्य)

24. O maternal aunt ! it seems that in human world there does not exist guileless love. Had it (really) existed, could there be anybody's separation ? And if there could be any separation (at all) could anybody live ?

अच्छेरं व णिहिं विअ सग्गे रज्जं व अमअ-पाणं व ।
आसिम्ह तं मुहुत्तं विणिअंसण-दंसणं तीए ।।२५।। रामस्स ।

[आश्चर्यं इव निधिः इव स्वर्गे राज्यं इव अमृत-पानं इव ।
आसीत् अस्माकं तत् मुहूर्त्तं विनिवसन-दर्शनं तस्याः ।।] (रामस्य)

25. Our sight of that woman in her undressed condition was, as it were, a marvel, a find of a treasure-trove, a kingdom in heaven or a drink of nectar (to us).

सा तुज्झ वल्लहा तं सि मज्झ वेसो सि तीअ तुज्झ अहं ।
बालअ फुडं भणामो पेम्मं किर बहु-विआरं त्ति ।।२६।। उज्ज (ज्जु?) अस्स।

[सा तव वल्लभा त्वं असि मम द्वेष्यः असि तस्याः तव अहम् ।
बालक स्फुटं भणामः प्रेम किल बहु-विकारं इति ।।] (ऋजुकस्य ?)

26. She is your beloved, (but) you are mine; you are an object of hatred to her, and I am hated by you ? O boy ! I plainly state this—'Love is said to have many transformations'.

अहअं लज्जालुइणी तस्स अ उम्मच्छराइँ पेम्माइं ।
सहिआ-अणो वि णिउणो अलाहि किं पाअ-राएण ।।२७।।

[अहं लज्जालुः तस्य च उन्मत्सराणि प्रेमाणि ।
सखी-जनः अपि निपुणः अपगच्छ (अपेहि) किं पाद-रागेण ।।]

27. I am myself bashful, his love is also of a vehement type, and my (female) companions all clever (in discovery of love), so there is no need of dyeing my feet (with red lac-dye).

महु-मास-मारुआहअ-महुअर-झंकार-णिब्भरे रण्णे ।
गाअइ विरहक्खरॉबद्ध-पहिअ-मण-मोहणं गोवी ।।२८।। सालिअस्स ।

[मधु-मास-मारुताहत-मधुकर-झंकार-निर्भरे अरण्ये ।
गायति विरहाक्षराबद्ध-पथिक-मनो-मोहनं गोपी ।।] (शालिकस्य)

28. The cowherdess is singing in a manner which captivates the mind of

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travellers because there are words on love in separation (in the song), in the forest which is full of the humming of bees struck by the breeze of the vernal month.

तह माणो माण-धणाएँ तीअ एमेअ दूरमणुबद्धो ।
जह से अणुणीअ पिओ एक्क-ग्गाम व्विअ पउत्थो ।।२६।। सालिअस्स ।

[तथा मानः मान-धनया तया एवं एव दूरं अनुबद्धः ।
यथा तस्याः अनुनीय प्रियः एक-ग्रामे एव प्रोषितः ।।] (शालिकस्य)

29. The rage of that woman whose only wealth is her love-anger has reached such a height that her lover, though residing in the same village after offering solicitation to her, is living, as it were, abroad.

सालोए व्विअ सूरे घरिणी घर-सामिअस्स घेत्तूण ।
णेच्छन्तस्स वि पाए धुअइ हसन्ती हसन्तस्स ।।३०।। हालस्स ।

[सालोके एव सूर्ये गृहिणी गृह-स्वामिकस्य गृहीत्वा ।
अनिच्छतः अपि पादौ धावति हसन्ती हसतः ।।] (हालस्य)

30. The house-wife by holding the feet of the smiling house-holder washes (them) with a smile, against his will, when the sun is still giving light (i.e. before Sun-set).

वाहरउ मं सहीओ तिस्सा गोत्तेण किंत्थ भणिएण ।
थिर-पेम्मा होउ जहिं तहिं पि मा किं पि णं भणह ।।३१।। कुसुमराअस्स ।

[व्याहरतु मां सख्यः तस्याः गोत्रेण किं अत्र भणितेन ।
स्थिर-प्रेमा भवतु यत्र तत्र अपि मा किं अपि एनं भणत ।।] (कुसुमराजस्य)

31. O friends ! what is the harm if he calls me (out of mistake) by her (i.e. another woman's) name ? Let him (however) be steady in love with any person (he likes). Do not please tell him anything.

रूअं अच्छीसु ठिअं फरिसो अङ्गेसु जम्पिअं कण्णे ।
हिअअं हिअए णिहिअं विओइअं किं त्थ देव्वेण ।।३२।। बमुंहगतिणो ।

[रूपं अक्ष्णोः स्थितं स्पर्शः अङ्गेसु जल्पितं कर्णे ।
हृदयं हृदये निहितं वियोजितं किं अत्र दैवेन ।।] (ब्रह्मगतेः)

32. Has fate in this matter been able to separate his beauty situated in my eyes, his touch in my limbs, his talk in my ears and his heart treasured in my heart ?

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सग्रणे चिन्तामइग्रं काऊण पिग्रं णिमीलिग्रच्छीए ।
ग्रप्पाणो उपऊढो पसिढिल-वलग्राहिँ बाहाहिं ।।३३।।

[शयने चिन्तामयं कृत्वा प्रियं निमीलिताक्ष्या ।
ग्रात्मा उपगूढः प्रशिथिल-वलयाभ्यां बाहुभ्याम् ।।]

33. Having brought on the bed her beloved through her (imaginative) mind, she, with her eyes closed, embraced her own self by means of her two hands in which the bangles looked slackened.

परिहूएण वि दिग्रहं घर-घर-भमिरेण ग्रण्ण-कज्जम्मि ।
चिर-जीविएण इमिणा खविग्रम्हो दड्ढ-काएण ।।३४।। विक्कमराग्रस्स ।

[परिभूतेन ग्रपि दिवसं गृह-गृह-भ्रमणशीलेन ग्रन्य-कार्य्ये (ग्रन्न-कार्य्ये च) ।
चिर-जीवितेन ग्रनेन क्षपिताः स्मः दग्ध-कायेन (दग्धकाकेन च) ।।] (विक्रमराजस्य)

34. I have been (most) troubled by this my long-lived wretched body which passed during the day from house to house (being engaged) in other works, but with a defeat (like a long-lived wretched crow in search for food).

वसइ जहिं चेग्र खलो पोसिज्जन्तो सिणेह-दाणेहिं ।
तं चेग्र ग्रालग्रं दीग्रग्रो व्व ग्रइरेण मइलेइ ।।३५।। कित्तिराग्रस्स ।

[वसति यत्र एव खलः पोष्यमाणः स्नेह-दानैः ।
तं एव ग्रालयं दीपकः इव ग्रचिरेण मलिनयति ।।] (कीर्त्तिराजस्य)

35. The very house where lives a wicked man, being maintained by the offers of affection (of the family) is soon sullied by him, just (as a place) is done by a lamp nourished by oil.

होन्ती वि णिप्फलच्चिग्र धण-रिद्धी होइ किविण-पुरिसस्स ।
गिम्हाग्रव-संतत्तस्स णिग्रग्र-छाहि व्व पहिग्रस्स ।।३६।। कुन्दपुत्तस्स ।

[भवन्ती ग्रपि निष्फला एव धनर्द्धिः भवति कृपण-पुरुषस्य ।
ग्रीष्माताप-संतप्तस्य निजक-च्छाया इव पथिकस्य ।।] (कुन्दपुत्रस्य)

36. Like the own shadow of a traveller scorched by the summer sunshine, the wealth of a miserly person, being abundant, remains useless.

फुरिए वामच्छि तुए जइ एहिइ सो पिग्रो ज्ज ता सुइरं ।
संमीलिग्र दाहिणग्रं तुइ ग्रवि एहं पलोइस्सं ।।३७।। सत्तिहत्थिस्स ।

[स्फुरिते वामाक्षि त्वयि यदि एष्यति सः प्रियः ग्रद्य तत् सुचिरम् ।
संमील्य दक्षिणं त्वया ग्रपि (एव) एतं प्रलोकयिष्ये (प्रक्षिष्ये) ।।] (शक्ति-हस्तिनः)

37. O (my) left eye ! if, on account of your throbbing, my beloved will reach (home) today, I shall look at him long through you only, by closing (my) right eye.

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सुणअ-पउरम्मि गामे हिण्डन्ती तुह कएण सा बाला ।
पासक-सारिव्व घरं घरेण कइआ वि खज्जिहिइ ।।३८।। देवराअस्स ।
[शुनक-प्रचुरे ग्रामे हिण्डमाना तव कृतेन सा बाला ।
पाशक-शारी इव गृहं गृहेण कदा अपि खादिष्यते ।।] (देवराजस्य)

38. That girl, while wandering in search for you from one house to another in the village infested by dogs, may some day be eaten up (by a dog) like a śārī bird ensnared (or, like a chess-die).

अण्णण्णं कुसुम-रसं जं किर सो महइ महुअरो पाउं ।
तं णीरसाणँ दोसो कुसुमाणं णेअ भमरस्स ।।३९।। अणुराअस्स ।
[अन्यं अन्यं कुसुम-रसं यत् किल सः महति मधुकरः पातुम् ।
तत् नीरसानां दोषः कुसुमानां न एव भ्रमरस्य ।।] (अनुरागस्य)

39. That the bee delights in drinking honey of all other flowers is due to the fault of juice-less flowers, and never to that of the bee.

रच्छा-पइण्ण-णअणुप्पला तुमं सा पडिच्छए एन्तं ।
दार-णिहिएहिँ दोहिँ वि मङ्गल-कलसेहिँ व थणेहिं ।।४०।। हालस्स ।
[रथ्या-प्रकीर्ण-नयनोत्पला त्वां सा प्रतीक्षते आयान्तम् ।
द्वार-निहिताभ्यां द्वाभ्यां अपि मङ्गल-कलशाभ्यां इव स्तनाभ्याम् ।।] (हालस्य)

40. She, with her lotus-like eyes directed towards the high-way, is awaiting your arrival by placing her two breasts on the door like two auspicious jars.

ता रुण्णं जा रुव्वइ ता छीणं जाव छिज्जए अङ्गं ।
ता णीससिअँ वराइअ जाव अ सासा पहुप्पन्ति ।।४१।। वेरसत्तिस्स ।
[तावत् रुदितं यावत् रुद्यते तावत् क्षीणं यावत् क्षीयते अङ्गम् ।
तावत् निःश्वसितं वराक्या यावत् च श्वासाः प्रभवन्ति ।।] (वैरशक्तेः)

41. That pitiable woman wept so long as it was possible (for her) to weep, her body became emaciated as much as it could become so, and she sighed deep sighs as long as breaths could prevail.

सम-सोक्ख-दुक्ख-परिवड्ढिआणँ कालेण रूढ-पेम्माणं ।
मिहुणाणँ मरइ जं तं खु जिअइ इअरं मुअं होइ ।।४२।। व(वु ?)ड्ढरङ्कस्स)।
[सम-सौख्य-दुःख-परिवर्द्धितयोः कालेन रूढ-प्रेम्णोः ।
मिथुनयोः म्रियते यत् तत् खलु जीवति इतरत् मृतं भवति ।।] (वृद्धरङ्कस्य ?)

42. One (member) of a couple who has grown up equally in happiness and misery and has developed in time (deep) love (for each other) may be said to live when (he or she) dies, and the remaining one (who continues to live) may be regarded as dead.

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हरिहिइ पिअस्स णव-चूअ-पल्लवो पढम-मञ्जरि-सणाहो ।
मा रुवसु पुत्ति पत्थाण-कलस-मुह-संठिओ गमणं ॥४३॥ व(वु)ड्ढरङ्कस्स ।

[हरिष्यति प्रियस्य नव-चूत-पल्लवः प्रथम-मञ्जरी-सनाथः ।
मा रोदीः पुत्रि प्रस्थान-कलश-मुख-संस्थितः गमनम् ॥] (वृद्धरङ्कस्य ?)

43. O girl ! do not weep, it is the fresh mango-leaves, furnished with the first blossoms, placed on the tops of the (auspicious) pitchers at the time of his departure, which will impede his going (abroad).

जो कहँ वि मह सहीहिँ छिद्दं लहिऊण पेसिओ हिअए ।
सो माणो चोरिअ-कामुक व्व दिट्ठे पिए णट्ठो ॥४४॥ (वा ?)लाइच्चस्स ।

[यः कथं अपि मम सखीभिः छिद्रं लब्ध्वा प्रेषितः हृदये ।
सः मानः चौरिका-कामुकः इव दृष्टे प्रिये नष्टः ॥] (वालादित्यस्य ?)

44. The jealous anger which was somehow caused to rise in my heart by my (female) companions who got a loop-hole (of a love quarrel) has disappeared, like a secret lover, at the sight of my beloved.

सहिआहिँ भण्णमाणा थणए लग्गं कुसुम्भ-पुप्फं त्ति ।
मुद्ध-बहुआ हसिज्जइ पप्फोडन्ती णह-वआइं ॥४५॥ व(वा?) लाइच्चस्स ।

[सखीभिः भण्यमाना स्तने लग्नं कुसुम्भ-पुष्पं इति ।
मुग्ध-वधूः हस्यते प्रस्फोटयन्ती नख-पदानि ॥] (वालादित्यस्य ?)

45. Having been questioned by her (female) friends as to whether any Saffron-flower has stuck to her breast, the foolish lady was laughed at (by them) when she tried (in vain) to wipe away the nail-marks (of her lover).

उम्मूलेन्ति व हिअअं इमाइँ रे तुह विरज्जमाणस्स ।
अवहीरण-वस-विसंठुल-वलन्त-णअणद्ध-दिट्ठाइं ॥४६॥ विजअगइ (णो) ।

[उन्मूलयन्ति इव हृदयं इमानि रे तव विरज्यमानस्य ।
अवधीरण-वश-विसंष्ठूल-वलन्-नयनार्द्धदृष्टानि ॥] (विजियगतेः)

46. O you ! when you are disaffected (towards me), your glances from the corner of your eyes cast aimlessly due to your disdain or dislike (of myself), uproot, as it were, my heart.

ण मुअन्ति दीह-सासं ण रुअन्ति चिरं ण होन्ति किसिआओ ।
धण्णाओ ताओ जाणं बहु-वल्लह वल्लहो ण तुमं ॥४७॥ हालस्स ।

[न मुञ्चन्ति दीर्घ-श्वासं न रुदन्ति चिरं न भवन्ति कृशाः ।
धन्याः ताः यासां बहु-वल्लभ वल्लभः न त्वम् ॥] (हालस्य)

47. O one loving many a woman ! those women are (really) fortunate

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of whom you are not a beloved, as neither do they heave long sighs, nor weep long, nor become emaciated.

णिद्दालस-परिघुम्मिर-तंस-वलन्तद्ध-तारआलोआ ।
कामस्स वि दुव्विसहा दिट्ठि-णिवाआ ससि-मुहीए ॥४८॥ हालस्स ।

[निद्रालस-परिघूर्णशील-तिर्य्यग्-वलदर्द्ध-तारकालोकाः ।
कामस्य अपि दुर्विषहाः दृष्टि-निपाताः शशि-मुख्याः ॥] (हालस्य)

48. The glances of that woman with moon-like face are unbearable even to Kāma (the Love-God) himself, as their lustre coming out of her half-closed pupils is obliquely cast in a rolling manner because of their dullness in drowsiness.

जीविअ-सेसाइ मए गमिआ कहँ कहँ वि पेम्म-दुद्दोली ।
एण्हिं विरमसु रे डड्ढ-हिअअ मा रज्जसु कहिँ पि ॥४९॥ अवण्णाअस्स ? ।

[जीवित-शेषया मया गमिता कथं कथं अपि प्रेम-दुर्दोली ।
इदानीं विरम रे दग्ध-हृदय मा रज्यस्व कुत्र अपि ॥] (अवज्ञातस्य ?)

49. O wretched heart ! with my life only subsisting, I have somehow borne the poignant ties of love. Now you stop or desist (from it). Do not feel attached to anybody.

अज्जाएँ णव-णह-क्खअ-णिरीक्खणे गरुअ-जोव्वणुत्तुङ्गं ।
पडिमा-गअ-णिअ-णअणुप्पलच्चिअं होइ थण-वट्ठं ॥५०॥ केसवराअस्स।

[आर्यायाः नव-नख-क्षत-निरीक्षणे गुरु-यौवनोत्तुङ्गम् ।
प्रतिमा-गत-निज-नयनोत्पलार्च्चितं भवति स्तन-पृष्ठम् ॥] (केशवराजस्य)

50. The surface of the noble lady's breasts, heavy and high in youth, is being worshipped by her own lotus-like eyes reflected thereon, at the time of her looking at the fresh nail-marks (on them).

तं णमह जस्स वच्छे लच्छिमुहं कोत्थहम्मि संकन्तं ।
दीसइ मअ-परिहीणं ससि-बिम्बं सूर-बिम्ब व्व ॥५१॥ णि (णी) कलङ्कस्स ।

[तं नमत यस्य वक्षसि लक्ष्मी-मुखं कौस्तुभे संक्रान्तम् ।
दृश्यते मृग-परिहीनं शशि-बिम्बं सूर्य्य-बिम्बे इव ॥] (निष्कलङ्कस्य)

51. Salute that (Nārāyaṇa) on whose chest the face of Lakshmī, being reflected on the Kaustubha gem, is seen like the disc of the moon without its dark mark (literally the deer-mark) reflected on the sun's disc.

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मा कुण पडिवक्ख-सुहं अणुणेहि पिअं पसाअ-लोहिल्लं ।
अइ-गहिअ-गरुअ-माणेण पुत्ति रासि व्व छिज्जिहिसि ।।५२।। माअङ्गस्स ।
[मा कुरु प्रतिपक्ष-सुखं अनुनय प्रियं प्रसाद-लोभशीलम् ।
अति-गृहीत-गुरुक-मानेन पुत्रि राशिः इव क्षीयसे ।।] (मातङ्गस्य)

52. O girl ! do not cause the delight of your enemies. Pacify your beloved, so eager to obtain your favour. Do not, like a heap (of grains) weighed with heavy weights, fall deficient on account of your excessively resorting to strong anger.

विरह-करवत्त-दूसह-फालिज्जन्तम्मि तीअ हिअअम्मि ।
अंसू कज्जल-मइलं पमाण-सुत्तं व्व पडिहाइ ।।५३।। साहिल्लस्स ।
[विरह-करपत्र-दुःसह-पाटयमाने तस्याः हृदये ।
अश्रु कज्जल-मलिनं प्रमाण-सूत्रं इव प्रतिभाति ।।] (साधिल्लस्य ?)

53. Her tears, black with collyrium, serve, at it were, the purpose of the mark of measuring thread on her heart about to be rent asunder by the saw of unbearable separation.

दुण्णिक्खेवअमेअं पुत्तअ मा साहसं करिज्जासु ।
एत्थ णिहिताइँ मण्णे हिअआइँ पुणो ण लब्भन्ति ।।५४।। साहिल्लस्य ।
[दुर्निक्षेपकं एतत् पुत्रक मा साहसं करिष्यसि ।
अत्र निहितानि मन्ये हृदयानि पुनः न लभ्यन्ते ।।]

54. O boy ! this (deposit of your heart) will be a wrong deposit, so do not do this rash act. I think hearts deposited with this (woman) cannot be got back again.

णिव्वुत्त-रआ वि वहू सुरअ-विराम-ट्ठिइं अआणन्ती ।
अविरअ-हिअआ अण्णं पि किं पि अत्थि त्ति चिन्तेइ ।।५५।। सद्दुण (ण्ण ?)
कलसस्स ।

[निर्वृत्त-रता अपि वधूः सुरत-विराम-स्थितिं अजानती ।
अविरत-हृदया अन्यत् अपि किं अपि अस्ति इति चिन्तयति ।।]

55. This young lady having enjoyed a (full) dalliance, but not being conversant with the method of cessation of dalliance thinks that there yet remains something further to happen because her mind did not want interrruption.

णन्दन्तु सुरअ-सुह-रस-तण्हावहराइँ सअल-लोअस्स ।
बहु-कइअव-मग्ग-विणिम्मिआइँ वेसाणं पेम्माइं ।।५६।। हालस्स ।
[नन्दन्तु सुरत-सुख-रस-तृष्णापहराणि सकल-लोकस्य ।
बहु-कैतव-मार्ग-विनिर्म्मितानि वेश्यानां प्रेमाणि ।।] (हालस्य)

56. May the love of harlots be delightful to all people, the love which is

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built up by many a crooked way, but which can (yet) remove the thirst for the relish of pleasant dalliance.

अप्पत्त-मण्णु-दुक्खो किं मं किसिअत्ति पुच्छसि हसन्तो ।
पावसि जइ चल-चित्तं पिअं जणं ता तुह कहिस्सं ।।५७
[अप्राप्त-मन्यु-दुःखः किं मां कृशा इति पृच्छसि हसन् ।
प्राप्स्यसि यदि चल-चित्तं प्रियं जनं तदा तव कथयिष्यामि ।।]

57. Having not experienced disappointing misery, you smilingly ask—'why have you become emaciated'? Then (only) shall I answer your query when, if ever, you get a beloved person whose mind is unsteady.

अवहत्थिऊण सहि-जम्पिआइँ जाणं कएण रमिओसि ।
एआइँ ताइँ सोक्खाइँ संसओ जेहिँ जीअस्स ।।५८।। देवस्स ।
[अपहस्त्य सखी-जल्पितानि येषां कृतेन रमितः असि ।
एतानि तानि सौख्यानि संशयः यैः जीवस्य ।।] (देवस्य)

58. These (indeed) are the pleasures for which you, having discarded the instructions of my (female) companions, have dallied (with me); but my life is in danger on account of these (pleasures).

ईसालुओ पई से रत्तिं महुअं ण देइ उच्चेउं ।
उच्चेइ अप्पणच्चिअ माए अइ-उज्जुअ-सुहाओ ।।५९।। अरिकेसरिस्स ।
[ईर्ष्याशीलः पतिः तस्याः रात्रौ मधुकं न ददाति उच्चेतुम् ।
उच्चिनोति आत्मना एव मातः अति-ऋजुक-स्वभावः ।।] (अरिकेसरिणः)

59. Her jealous husband does not permit her to pluck Madhuka flowers at night. But, O mother ! that highly simple-natured man himself only plucks (the flowers at night).

अच्छोडिअ-वत्थद्धन्त-पत्थिए मन्थरं तुमं वच्च ।
चिन्तेसि थण-हराआसिअस्स मज्झस्स वि ण भङ्गं ।।६०।। गुणड्ढस्स ।
[आकृष्ट-वस्त्रार्द्धान्त-प्रस्थिते मन्थरं त्वं व्रज ।
चिन्तयसि स्तन-भरायासितस्य मध्यस्य अपि न भङ्गम् ।।] (गुणढ्यस्य)

60. O you (lady) going away by holding the skirts of your cloth ! walk slowly. Why do you not think of the (possible) break of your waist, so weary with the weight of your breasts ?

उद्धच्छो पिअइ जलं जह जह विरलङ्गुली चिरं पहिओ ।
पावालिआ वि तह तह धारं तणुअं पि तणुएइ ।।६१।। भाडुअस्स ।
[ऊर्द्धाक्षः पिबति जलं यथा यथा विरलाङ्गुलिः चिरं पथिकः । (भाडुकस्य ?)
प्रपा-पालिका अपि तथा तथा धारां तनुकां अपि तनूकरोति ।।]

61. As the traveller, with his eyes uplifted and with the fingers (of his palm)

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forming chinks, drinks the water by delaying (tactics), so also the keeperess of the water-supplying place attenuates the (already) thinner flow of water (into his hands).

भिच्छाग्ररो पेच्छइ णाहि-मण्डलं सा वि तस्स मुहग्रन्दं ।
तं चटुग्रं ग्र करङ्कं दोण्ह वि काग्रा विलुम्पन्ति ॥६२॥ ससिराग्रस्स ।

[भिक्षाचरः प्रेक्षते नाभि-मण्डलं सा अपि तस्य मुख-चन्द्रम् ।
तत् चटुकं च करङ्कं द्वयोः अपि काकाः विलुम्पन्ति ॥] (शशिरागस्य)

62. The beggar is casting his glance at the cavity of the navel (of the woman) and she (i.e. the latter) is looking at his moonlike face. (Meanwhile) crows carry away (the contents) of the (begging) bowl and the (distributing) vessel of both (the taker and the giver respectively).

जेण विणा ण जिविज्जइ ग्रणुणिज्जइ सो कग्रावराहो वि ।
पत्ते वि णग्रर-दाहे भण कस्स ण वल्लहो ग्रग्गी ॥६३॥ रोहाए ।

[येन विना न जीव्यते अनुनीयते सः कृतापराधः अपि ।
प्राप्ते अपि नगर-दाहे भण कस्य न वल्लभः अग्निः ॥] (रोधायाः ?)

63. The person, without whom one cannot live, must be conciliated although he has done a wrong act. Tell (me)—'To whom is fire not dear, although there (sometimes) breaks out a fire in a town ?'

वङ्कं को पुलइज्जउ कस्स कहिज्जउ सुहं व दुक्खं वा ।
केण समं व हसिज्जउ पामर-पउरे हग्र-ग्गामे ॥६४॥ मेहणाग्रस्स ।

[वक्रं कः प्रलोक्यतां कस्य कथ्यतां सुखं वा दुःखं वा ।
केन समं वा हस्यतां पामर-प्रचुरे हत-ग्रामे ॥] (मेघनादस्य)

64. Who is to be looked at obliquely (by me) ? Who is to be told about my happiness and misery ? With whom shall I jest in this wretched village full of low people ?

फलही-वाहण-पुण्णाह-मङ्गलं लङ्गले कुणन्तीए ।
ग्रसईग्र मणोरह-गब्भिणीग्र हत्था थरहरन्ति ॥६५॥ कहिलस्स ।

[फलही-वाहन-पुण्याह-मङ्गलं लाङ्गले कुर्व्वंत्याः ।
असत्याः मनोरथ-गर्भिण्याः हस्तौ थरथरायेते ॥] (कहिलस्य ?)

65. The hands of the unchaste woman, with her inward desires haunting her, tremble (paralytically), while she puts the auspicious (marks) on the plough on the holy day (of commencement) of ploughing the cotton field.

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पहिउल्लूरण-सङ्काउलाहिँ असईहिँ बहल-तिमिरस्स ।
आइप्पणेण णिहुअं वडस्स सित्ताइँ पत्ताइं ।।६६।। अहराअस्स ।
[पथिक-च्छेदन-शङ्काकुलाभिः असतीभिः बहल-तिमिरस्य ।
आलेपनेन निभृतं वटस्य सिक्तानि पत्राणि ।।] (अहोराजस्य ?)

66. By the unchaste women the leaves of the banyan tree causing dense darkness, are secretly painted with whitening liquid, as they are afraid lest the travellers should cut them away (for removal of darkness).

भञ्जन्तस्स वि तुह सग्ग-गामिणो णइ-करञ्ज-साहाओ ।
पाआ अज्ज वि धम्मिअ तुअ कहँ धरणिं विअ छिवन्ति ।।६७।। हालस्स ।
[भञ्जतः अपि तव स्वर्ग-गामिनः नदी-करञ्ज-शाखाः ।
पादौ अद्य अपि धार्म्मिक तव कथं धरणीं एव स्पृशतः ।।] (हालस्य)

67. O virtuous man ! You intend to go up to heaven by breaking the branches of the Karañja plant (for making tooth-sticks therewith), on the river-bank. But why do your feet even to-day remain in touch with the earth (without rising heavenwards) ?

अच्छउ दाव मणहरं पिआइ मुह-दंसणं अइ-महग्घं ।
तग्गाम-छेत्त-सीमा वि झत्ति दिट्ठा सुहावेइ ।।६८।।
[अस्तु तावत् मनोहरं प्रियायाः मुख-दर्शनं अति-महार्घम् ।
तद्-ग्राम-क्षेत्र-सीमा अपि झटिति दृष्टा सुखयति ।।]

68. Let alone now the sight of the beautiful and highly precious face of my beloved (lady) ! Even the border of the field of her village when seen (by me) all on a sudden produces delight (in me).

णिक्कम्माहिँ वि छेत्ताहिँ पामरो णेअ वच्चए वसइं ।
मुअ-पिअ-जाआ-सुण्णइअ-गेह-दुक्खं परिहरन्तो ।।६९।। पुण्डरीअस्स ।
[निष्कर्म्मणः अपि क्षेत्रात् पामरः न एव व्रजति वसतिम् ।
मृत-प्रिय-जाया-शून्यीकृत-गेह-दुःखं परिहरन् ।।] (पुण्डरीकस्य)

69. With a view to shun the sorrow (of residence) in his house made so desolate by the death of his beloved wife, the poor (husbandman) does not go to his dwelling house from the field, where there is no work to be done (by him).

झञ्झा-वाउत्तिण्णिअ-घर-विवर-पलोट्ठ-सलिल-धाराहिं ।
कुड्ड-लिहिओहि-दिअहं रक्खइ अज्जा कर-अलेहिं ।।७०।। जअसेणस्स ।
[झञ्झा-वातोत्तृणीकृत (०वातोत्तृणित०)-गृह-विवर-पर्य्यस्त-सलिल-धाराभ्यः ।
कुड्य-लिखितावधि-दिवसं रक्षति आर्य्या करतलाभ्याम् ।।] (जयसेनस्य)

70. The noble lady is preserving by her palms the mark of the (promised)

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last date (of his return) written on the floor, from the streams of water falling through the interstices of the thatch from which the straws are being wafted away by the stormy gale.

गोला-णइए कच्छे चक्खन्तो राइआइ पत्ताइं ।
उप्पडइ मक्कडो खोक्खएइ पोट्टं अ पिट्टेइ ।।७१।। णरवाहणस्स ।

[गोदा-नद्याः कच्छे चर्व्वयन् (खादन्) राजिकायाः पत्राणि ।
उत्पतति मर्कटः खोक्ख-शब्दं करोति उदरं च ताड़यति (आहन्ति) ।। (नरवाहनस्य)

71. On the bank of the Godāvarī river the monkey, after chewing the leaves of the mustard plant, is leaping, producing the *Khokkha* sound and striking the belly.

गह-वइणा मुअ-सेरिह-डुण्डुअ-दामं चिरं वहेऊण ।
वग्ग-सआइं णेउण णवरि अ अज्जा-हरे बद्धं ।।७२।। सच्चसामिणो ।

[गृह-पतिना मृत-सैरिभ-बृहद्घण्टा-दाम चिरं ऊढ्वा ।
वर्ग-शतानि नीत्वा अनन्तरं च आर्य्या-गृहे बद्धम् ।।] (सत्यस्वामिनः)

72. The householder, after having long preserved the garland of large bells of the dead buffalo and later having brought many a herd (of buffaloes) has at last fastened it in the temple of Āryā (Chaṇḍikā).

सिहि-पेहुणावअंसा बहुआ वाहस्स गव्विरी भमइ ।
गअ-मोत्तिअ-रइअ-पसाहणाणं मज्झे सवत्तीणं ।।७३।। पोटि(ट्टि?)सस्स ।

[शिखि-पिच्छावतंसा वधूः व्याधस्य गर्व्वशीला भ्रमति ।
गज-मौक्तिक-रचित-प्रसाधनानां मध्ये सपत्नीनाम् ।।] (पोट्टिसस्य)

73. Among her co-wives whose decorations were all made of elephant-pearls, the wife of the hunter walked proudly although she was decorated with peacock-feathers (only).

वङ्कच्छि-पेच्छिरीणं वङ्कुल्लविरीणं वङ्क-भमिरीणं ।
वङ्कहसिरीणं पुत्तअ पुण्णेहिँ जणो पिओ होइ ।।७४।। वप्पसामिणो ।

[वक्राक्षि-प्रेक्षणशीलानां वक्रोल्लपनशीलानां वक्र-भ्रमणशीलानाम् ।
वक्र-हासशीलानां पुत्रक पुण्यैः जनः प्रियो भवति ।।] (वप्रस्वामिनः)

74. O boy ! it is on account of virtuous deeds alone that a person may become dear to women who are in the habit of casting oblique glances (on others), of talking evasively (with them), of walking in a circuitous gait, and of smiling smiles in a crooked way.

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भम धम्मिअ वीसत्थो सो सुणओ अज्ज मारिओ तेण ।
गोला-अड-विअड-कुडङ्ग-वासिणा दरिअ-सीहेण ॥७५॥

[भ्रम धार्म्मिक विस्रब्धः स शुनकः अद्य मारितः तेन ।
गोदा-तट-विकट-कुञ्ज-वासिना दृप्त-सिंहेन ॥]

75. O holy man ! walk free from anxiety (elsewhere). That dog has been killed this day by that haughty lion dwelling in the frightful bower on the bank of the Godāvarī.

वाएरिएण भरिअं अच्छि कण्णऊर-उप्पल-रएण ।
फुक्कन्तो अविइण्हं चुम्बन्तो को सि देवाणं ॥७६॥ पालितस्स ।

[वातेरितेन भृतं अक्षि कर्णपूरोत्पल-रजसा ।
फूत्कुर्व्वन् अवितृष्णं चुम्वन् कः असि देवानाम् ॥] (पालितस्य)

76. Which god amongst the gods are you who are kissing without satiety the eye (of the lady) filled up with the pollens, driven by the wind, of the lotus used as her ear-ornament, while blowing them off (by your breath) ?

सहि दुम्मेन्ति कलम्बाइं जह मं तह ण सेस-कुसुमाइं ।
णूणं इमेसु दिअहेसु वहइ गुडिआ-धणुं कामो ॥७७॥असुलद्धीए (अणुलच्छीए?)

[सखि दूनयन्ति कदम्बानि यथा मां तथा न शेष-कुसुमानि ।
नूनं एषु दिवसेषु वहति गुटिका-धनु कामः ॥] (असुलब्धायाः) (अणुलक्ष्म्यायाः?)

77. O friend ! other flowers do not pain me so much as do the Kadamba flowers. Certainly Kāma (the god of Love) carries during these days (of the rainy season) a ball-throwing bow.

नाहं दूई ण तुमं पिओ त्ति को अम्ह एत्थ वावारो ।
सा मरइ तुज्झ अअसो तेण अ धम्मक्खरं भणिमो ॥७८॥ असुलद्धीए (अणुलच्छीए) ।

[नाहं दूती न त्वं प्रियः इति कः अस्माकं अत्र व्यापारः ।
सा म्रियते तव अयशः तेन च धर्म्माक्षरं भणामः ॥]

78. I am (myself) not a messenger and you are (also) not her beloved. What action can we take in the matter ? Infamy will accrue to you if she dies. For this reason I am speaking (to you) these words of righteousness.

तीअ मुहाहि तुह मुहं तुज्झ मुहाओ अ मज्झ चलणम्मि ।
हत्थाहत्थीअ गओ अइ-दुक्करआरओ तिलओ ॥७९॥ हालस्स ।

[तस्याः मुखात् तव मुखं तव मुखात् च मम चरणे ।
हस्ताहस्तिकया गतः अति-दुष्कर-कारकः तिलकः ॥] (हालस्य)

79. The *tilaka*-mark (of unguent on her forehead) such a great mischief-

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maker as it is, has, in a spirit of rivalry, passed from her face to yours (during embrace) and from your face to my feet (at your prostation before them).

सामाइ सामलिज्जइ अद्धच्छि-पलोइरीए मुह-सोहा ।
जम्बू-दल-कअ-कण्णावअंस-भरिए हलिअ-पुत्ते ॥८०॥
[श्यामायाः श्यामलायते अर्धाक्षि-प्रलोकनशीलायाः मुख-शोभा ।
जम्बू-दल-कृत-कर्णावतंस-भृते हलिक-पुत्रे ॥]

80. When the son of the rustic man wore for his ear-ornament a leaf of a Jambū tree, the lustre of the youthful girl, who is in the habit of casting half-glances, faded away (literally became darkened).

दूइ तुम विअ कुसला कक्खड-मउआइँ जाणसे वोल्लुं ।
कण्डूइअ-पण्डुरँ जह ण होइ तह तं करेज्जासि ॥८१॥ आहवसत्तिणो ।
[दूति त्वं एव कुशला कर्कश-मृदुकानि जानीषे वक्तुम् ।
कण्डूयित-पाण्डुरं यथा न भवति तथा तं करिष्यसि ॥] (आहवशक्तेः)

81. O conf.dante ! you only are (very) skilful, and you know how to speak (both) harsh and mild words. You will act so as there arises no paleness (in him) on account of (his) scratching.

महिला-सहस्स-भरिए तुह हिअए सुहअ सा अमाअन्ती ।
दिअहं अणण्ण-कम्मा अङ्गं तणुअं पि तणुएइ ॥८२॥ हालस्स ।
[महिला-सहस्र-भृते तव हृदये सुभग सा अमान्ती ।
दिवसं अनन्य-कर्म्मा अङ्गं तनुकं अपि तनूकरोति ॥] (हालस्य)

82. O fortunate one ! having had no place (for herself) in your heart full of other thousand women, she is making her (own) thin body thinner by leaving aside other works.

खण-मेत्तं पि ण फिट्टइ अणुदिअह-विइण्ण-गरुअ-संतावा ।
पच्छण्ण-पाव-सङ्केव्व सामली मज्झ हिअआओ ॥८३॥ हालस्स ।
[क्षण-मात्रं अपि न भ्रंशते अनुदिवस-वितीर्ण-गुरुक-संतापा ।
प्रच्छन्न-पाप-शङ्का इव श्यामली मम हृदयात् ॥] (हालस्य)

83. The young lady, like the fear of a secret sin, does not disappear from my heart for a moment although she gives (me) enormous agony daily.

अज्जअ णाहं कुपिआ अवऊहसु किं मुहा पसाएसि ।
तुह मण्णु-समुप्पाअएण मज्झ माणेण वि ण कज्जं ॥८४॥ मिअङ्कस्स ।
[अज्ञक न अहं कुपिता उपगूह (अवगूहस्व) किं मुधा प्रसादयसि ।
तव मन्यु-समुत्पादकेन मम मानेन अपि न कार्य्यम् ॥] (मृगाङ्कस्य)

84. O foolish man ! I am not incensed. Embrace (me) why do you uselessly

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propitiate (me)? There is also no need on my part (to show) displeasure causing your anger.

दीहुण्ह-पउर-णीसास-पश्राविश्रो बाह-ससिल-परिसित्तो ।
साहेइ साम-सवलं व तीए अहरो तुह विश्रोए ।।८५।।

[दीर्घोष्ण-प्रचुर-निःश्वास-प्रतापितः बाष्प-सलिल-परिषिक्तः ।
साधयति श्याम-शवलं इव तस्याः अधरः तव वियोगे ।।]

85. On account of your separation (from her), her lower lip being heated by frequent, long and hot breaths, and being drenched by her tears is performing, as it were, the Śyāma-Śabala vow (a vow which enjoins one to enter first into fire and then into water).

सरए महद्धदाणं अन्ते सिसिराइँ बाहिरुण्हाइं ।
जाश्राइँ कुविश्र-सज्जण-हिश्रश्र-सरिच्छाइँ सलिलाइं ।।८६।। विग्गहराअस्स ।

[शरदि महाह्रदानां अन्तः शिशिराणि वहिः उष्णानि ।
जातानि कुपित-सज्जन-हृदय-सदृक्षाणि सलिलानि ।।] (विग्रहराजस्य)

86. In autumn the waters of large lakes become cold internally though hot externally, like the hearts of good men when enraged.

श्राअस्स किं णु करिहिम्मि किं बोलिस्सं कहं णु होइहि इमिति ।
पढमुग्गश्र-साहस-श्रारिश्राइ हिश्रश्रं थरहरेइ ।।८६।।

[आगतस्य किं नु करिष्यामि किं वक्ष्यामि कथं नु भविष्यति इदं इति ।
प्रथमोद्‌गत-साहस-कारिकायाः हृदयं थरथरायते ।।]

87. The heart of the woman who takes to rashness arising (in her mind) for the first time trembles (quickly) with the thought of what to do when he arrives, of what to speak (to him) and of how (the meeting will take place).

णेउर-कोडि-विलग्गं चिउरं दइअस्स पाअ-पडिअस्स ।
हिश्रश्रं पउत्थ-माणं उम्मोअन्ति च्चिअ कहेइ ।।८८।। अणङ्गस्स ।

[नूपुर-कोटि-विलग्नं चिकुरं दयितस्य पाद-पतितस्य ।
हृदयं प्रोषित-मानं उन्मोचयन्ती एव कथयति ।।] (अनङ्गस्य)

88. She indicates that her mind is free from (jealous) anger while she disentangles the locks of hair of her beloved fallen at her feet, which have clung to the points of her anklets,

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तुज्झङ्गराअ-सेसेण सामली तह खरेण सोमारा ।
सा किर गोला-ऊले ण्हाआ जम्बू-कसाएण ॥८९॥
[तव अङ्गराग-शेषेण श्यामली तथा खरेण सुकुमारा ।
सा किल गोदा-कूले स्नाता जम्बू-कषायेण ॥]

89. That beautiful lady, it is reported, bathed on the bank of the Godāvarī with the help of the strong extract of the Jambū (rose-apple) tree, which formed a residue of your bodily unguent.

अज्ज व्वेअ पउत्थो अज्ज व्विअ सुण्णआइं जाआइं ।
रत्था-मुह-देउल-चत्तराइँ अम्ह च हिअआइं ॥९०॥ अमिअस्स ।
[अद्य एव प्रोषितः अद्य एव शून्यकानि जातानि ।
रथ्यामुख-देवकुल-चत्वराणि अस्माकं च हृदयानि ॥] (अमृतस्य)

90. He has gone abroad only today, and desolate today have become our hearts as well as the entrances to the high-ways, the temples and court-yards (of houses).

चिरंडि पि अआणन्तो लोआ लोएहिँ गोरवब्भहिआ ।
सोणार-तुले व्व णिरक्खरा वि खन्धेहिँ उब्भन्ति ॥९१॥ पावच्छीलस्स ।
[वर्णावलीं अपि अजानन्तः लोकाः लोकैः गौरवाभ्यधिकाः ।
सुवर्णकार-तुलाः इव निरक्षराः अपि स्कन्धैः उह्यन्ते ॥]

91. Like the balances of goldsmiths (which are *niraksharas* i.e. which do not weigh more than one *aksha* equal to 16 *māshas*), some men who are illiterate (*niraksharas*) having no knowledge of the alphabets, are carried on the shoulders of people because they are treated as great in importance.

आअम्बन्त-कवोलं खलिअक्खर-जम्पिरिं फुरन्तोट्ठिं ।
मा छिवसु त्ति सरोसं समोसरन्तिं पिअं भरिमो ॥९२॥
[आताम्रायमाण-कपोलां स्खलिताक्षर-जल्पनशीलां स्फुरदोष्ठीम् ।
मा स्पृश इति सरोषं समपसर्पन्तीं प्रियां स्मरामः ॥]

92. I remember my beloved receding angrily with the words 'do not touch me,' having her cheeks reddened, her lips trembling and speaking with faltering words.

गोला-विसमोआर-च्छलेण अप्पा उरम्मि से मुक्को ।
अणुअम्पा-णिद्दोसं तेण वि सा गाढ़मुवऊढ़ा ॥९३॥
[गोदा-विषमावतार-च्छलेन आत्मा उरसि तस्य मुक्तः ।
अनुकम्पा-निर्दोषं तेन अपि सा गाढं उपगूढा ॥]

93. Under the pretext that the landing-place to the Godāvarī is uneven,

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she let her own body fall on his chest, and she was also given a close embrace by him, thinking it to be innocuous because of his compassion (towards her).

सा तुह स-हत्थ-दिण्णं अज्ज वि रे सुहअ गन्ध-रहिअं पि ।
उव्वसिअ-णअर-घर-देवदेव्व ओमालिअं वहइ ॥९४॥

[सा तव स्व-हस्त-दत्तां अद्य अपि रे सुभग गन्ध-रहितां अपि ।
उद्वासित-नगर-गृह-देवता इव अवमालिकां वहति ॥]

94. O fortunate one ! she, like the abandoned (presiding) goddess of the city, is even today carrying (in her person) the (now) scentless (stale) garland which you presented to her by your own hands.

केलीअ वि रूसेउं ण तीरए तम्मि चुक्क-विणअम्मि।
जाइअएहिँ व माए इमेहिँ अवसेहिँ अङ्गेहिं ॥९५॥ पावच्छीलस्स ।

[केल्या अपि रोषितुं न शक्यते तस्मिन् च्युत-विनये ।
याचितकैः इव मातः एभिः अवशैः अङ्गैः ॥] (पापशीलस्य ?)

95. O mother ! even though he swerves from the path of decorum, it will not be possible for these my powerless limbs, like so many objects borrowed (from others), to get enraged (towards him), even in a sportive manner.

उप्फुल्लिआइ खेल्लउ मा णं वारेहि होउ परिऊढा ।
मा जहण-भार-गरुई पुरिसाअन्ती किलिम्मिहिइ ॥९६॥ वच्छस्स ।

[उत्फुल्लिकया खेलतु मा एनां वारयत भवतु पर्यूढा (परिक्षामा) ।
मा जघन-भार-गुर्वी पुरुषायन्ती क्लमिष्यति ॥] (वत्सस्य)

96. Do not restrain her from playing the *utphullikā* play (a kind of exercise in which a lying person moves up and down babies placed on his or her feet). Let her be reduced in bulk, or be excessively, borne so that she being heavy on account of the weight of her hips, may not feel tired while acting the (male) man in dalliance.

पउर-जुवाणो गामो महु-मासो जोअणं पई ठेरो ।
जुण्ण-सुरा साहीणा असई मा होउ किं मरउ ॥९७॥ हालस्स ।

[प्रचुर-युवा ग्रामः मधु-मासः यौवनं पतिः स्थविरः ।
जीर्ण-सुरा स्वाधीना असती मा भवतु किं म्रियताम् ॥] (हालस्य)

97. The village is full of young men; the month belongs to the spring season; (she possesses) youth; her husband is old; and there is old ale (too). (Under these circumstances) will she die, if, being independent, she does not become unchaste ?

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बहुसो वि कहिज्जन्तं तुह वअणं मज्झ हत्थ-संदिट्ठं ।
ण सुअं त्ति जम्पमाणा पुणरुत्त-सअं कुणइ अज्जा ।।९८।। सुरहिवंसस्स ।

[बहुशः अपि कथ्यमानं तव वचनं मम हस्त-संदिष्टम् ।
न श्रुतं इति जल्पन्ती पुनरुक्त-शतं करोति आर्य्या ।।] (सुरभिवंशस्य)

98. That noble lady makes hundreds of repetitions, while remarking that she could not hear (properly), although I have many times told her your message despatched through my hands.

पाअडिअ-णेह-सब्भाव-णिब्भरं तीअ जह तुमं दिट्ठो ।
संवरण-वावडाए अण्णो वि जणो तह च्चेअ ।।९९।। मणिराअस्स ।

[प्रकटित-स्नेह-सद्भाव-निर्भरं तया यथा त्वं दृष्टः ।
संवरण-व्यापृतया अन्यः अपि जनः तथा एव ।।] (मणिराज(ग ?)स्य)

99. As you are beheld by her so intensely with a display of her affection and good feeling, so also another man is similarly beheld by her engaging herself in concealing (her love).

गेण्हह पलोअह इमं पहसिअ-वअणा पइस्स अप्पेइ ।
जाआ सुअ-पढमुब्भिण्ण-दन्त-जुअलङ्किअं बोरं ।।१००।। हरितउस्स ।

[गृह्णीत प्रलोकयत इदं प्रहसित-वदना पत्युः अर्पयति ।
जाया सुत-प्रथमोद्भिन्न-दन्त-युगलाङ्कितं बदरम् ।।]

100. The wife, with her face smiling, offers to her husband, by saying 'take this and observe,' the plum marked by the pair of teeth of her son budding for the first time.

रसिअ-जण-हिअअ-दइए कइ-वच्छल-पमुह-सुकइ-णिम्मइए ।
सत्त-सअम्मि समत्तं वीअं गाहा-सअं एअं ।।१०१।। हालस्स ।

[रसिक-जन-हृदय-दयिते कवि-वत्सल-प्रमुख-सुकवि-निर्म्मिते ।
सप्त-शतके समाप्तं द्वितीयं गाथा-शतं एतत् ।।] (हालस्य)

101. Here ends the second century of *gāthās* from amongst the seven centuries (of them), composed by good poets headed by Kavivatsala, which are so dear to the heart of men of taste (or sentiment).

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(The Third Century)

(तृतीयं शतकम्)

अच्छउ ता जण-वाओ हिअअं विअ अत्तणो तुह पमाणं ।
तह तं सि मन्द-णेहो जह ण उवालम्भ-जोग्गो सि ।।१।। वाहवस्स (?) ।

[अस्तु तावत् जन-वादः हृदयं एव आत्मनः तव प्रमाणम् ।
तथा त्वं असि मन्द-स्नेहः यथा न उपालम्भ-योग्यः असि ।।]

1. Let aside what other people say (about you). Your own mind is the best judge. You have become so very less affectionate (to me) that you have surpassed the stage of censure.

अप्प-च्छन्द-पहाविर दुल्लह-लम्भं जणं वि मग्गन्त ।
आआस-पहेहिँ भमन्त हिअअ कइआवि भज्जिहिसि ।।२।। पवरसेणस्स ।

[आत्म-च्छन्द-प्रधावनशील दुर्लभ-लम्भं जनं अपि मृगयमाण ।
आकाश-पथैः भ्रमत् हृदय कदापि अपि भङ्क्ष्यसे ।।] (प्रवरसेनस्य)

2. O heart which is seeking after a person hard to obtain and which is (therefore) running (after him) according to its own will ! and which is moving through the aerial paths! you may break down some day.

अहव गुणव्विअ लहुआ अथवा गुणण्णुओँ ण सो लोओ ।
अहवम्हि णिग्गुणा वा बहु-गुणवन्तो जणो तस्स ।।३।। चन्दहत्थिस्स ।

[अथवा गुणाः एव लघुकाः अथवा गुणज्ञकः न सः लोकः ।
अथवा अस्मि निर्गुणा वा बहुगुणवान् जनः तस्य ।।] (चन्द्रहस्तिनः)

3. Perhaps (my) merits are trivial, or that person is not an appreciator of merits, or I am myself devoid of any merits, or his favourite one possesses many merits.

फुट्टन्तेण वि हिअएण मामि कह णिव्वरिज्जए तम्मि ।।
आदंसे पडिबिम्बं व्व जम्मि दुक्खं ण संकमइ ।।४।। राअवग्गस्स ।

[स्फुटता अपि हृदयेन मातुलानि कथं निवेद्यते (निर्व्वृतीभूयते) तस्मिन् ।
आदर्शे प्रतिबिम्बं इव यस्मिन् दुःखं न संक्रामति ।।] (राज (ग ?) वर्गस्य)

4. O maternal aunt ! how shall I express (my feeling to him, or feel happy with my heart) about to break down ? My sorrow will not enter into him (i.e. his heart), just as an image does not do so into a mirror.

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पासासङ्की काओ णेच्छइ दिण्णं पि पहिअ-घरणीए ।
ओणन्त-कर-अलोगलिअ-वलअ-मज्झ-ट्ठिअं पिण्डं ।।५।। भोजअस्स ।

[पाशाशङ्की काकः न इच्छति दत्तं अपि पथिक-गृहिण्या ।
अवनमत्-कर-तलावगलित-वलय-मध्य-स्थितं पिण्डम् ।।] (भोजकस्य)

5. The crow does not wish to take the oblation ball offered by the wife of the traveller, which stuck to the interior of the slackened bracelet on the wrist of her hand hanging down, out of fear that it (the bracelet) might have been a snare.

ओहि-दिअहागमासंकिरीहिँ सहिआहिँ कुड्ड-लिहिआओ ।
दो-तिण्णि तहिं विअ चोरिआएँ रेहा पुसिज्जन्ति ।।६।। पुण्णभोजअस्स ।

[अवधि-दिवसागमाशङ्काशालिनीभिः सखीभिः कुड्य-लिखिताः ।
द्वि-त्राः तत्र एव चोरिकया रेखाः प्रोम्छ्यन्ते ।।] (पुण्यभोजकस्य)

6. Two or three marks (of days of separation already passed), put on the wall (by the heroine) were stealthily effaced by her friends who were afraid of the (late) approach of the final day.

तुह मुह-सारिच्छं ण लहइ त्ति संपुण्ण-मण्डलो विहिणा ।
अण्णमअं व्व घडइउं पुणो वि खण्डिज्जइ मिअङ्को ।।७।। राह(अ?)हत्थिणो ।

[तव मुख-सादृश्यं न लभते इति संपूर्ण-मण्डलः विधिना ।
अन्यमयं इव घटयितुं पुनः अपि खण्ड्यते मृगाङ्कः ।।] (राजहस्तिनः ?)

7. As the full-orbed moon, could not attain the resemblance of your face, the Creator is cutting the moon (daily by one digit) as if to improve its make in some other way.

अज्जं गओत्ति अज्जं गओत्ति अज्जं गओत्ति गणरीए ।
पढमव्विअ दिअहद्धे कुड्डो रेहाहिँ चित्तलिओ ।।८।। पवरसेणस्स ।

[अद्य गतः इति अद्य गतः इति अद्य गतः इति गणनशीलया ।
प्रथमे एव दिवसार्द्धे कुड्यं रेखाभिः चित्रितम् ।।] (प्रवरसेनस्य)

8. Even on the first day of (her lover's) departure she put the number of marks (of days counted) on the wall, saying—'he left home today, he left home today, he left home today'.

ण वि तह पढम-समागम-सुरअ-सुहे पाविए वि परिओसो ।
जह बीअ-दिअह-सविलक्ख-लक्खिए वअण-कमलम्मि ।।९।। भानुसत्तिणो ।

[न अपि तथा प्रथम-समागम-सुरत-सुखे प्राप्ते अपि परितोषः ।
यथा द्वितीय-दिवस-सविलक्ष-लक्षिते वदन-कमले ।।] (भानुशक्तेः)

9. The same amount of satisfaction was not obtained when tasting the

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pleasure of dalliance on the first day of union (with her), as was felt at the time of my observing her lotus-like face in an abashed condition on the second day.

जे सँमुहागअ-बोलन्त-वलिअ-पिअ-पेसिअच्छि-विच्छोहा ।
अम्हं ते मअण-सरा जणस्स जे होन्ति ते होन्तु ।।१०।। वाहवराअस्स ।

[ये संमुखागत-व्यतिक्रान्त-वलित-प्रिय-प्रेषिताक्षि-विक्षोभाः ।
अस्माकं ते मदन-शराः जनस्य ये भवन्ति ते भवन्तु ।।] (वासवराजस्य ?)

10. The tremulous looks, cast (on us) by the beloved while turning round after first approaching towards us and then departing from us, appear to us like the arrows of Madana (the God of Love), whatever else they appear to be to other persons.

इअरो जणो ण पावइ तुह जघणारुहण-संगम-सुहेल्लिं ।
अणुहवइ कणअ-डोरो हुअवह-वरुणाणँ माहप्पं ।।११।। वाहवराअस्स ।

[इतरः जनः न प्राप्नोति तव जघनारोहण-संगम-सुख-केलिम् ।
अनुभवति कनक-दोरः हुतवह-वरुणयोः माहात्म्यम् ।।] (वासवराजस्य ?)

11. No one (else) can feel the pleasure of a union by ascending on your buttocks. It is only the gold string (the girdle) which enjoys the favour (of greatness) of the two divinities, fire and Varuṇa (Water). [One has got to enter into both fire and water in a Śyāma-Śabala vow.]

जो जस्स विहव-सारो तं सो देइ त्ति किंत्थ अच्छेरं ।
अणहोन्तं पि खु दिण्णं दोहग्गं तइ सवत्तीणं ।।१२।। वाहवराअस्स ।

[यः यस्य विभवसारः तं सः ददाति इति किं अत्र आश्चर्य्यम् ।
अ-भवत् अपि खलु दत्तं दौर्भाग्यं त्वया सपत्नीनाम् ।।] (वासवराजस्य ?)

12. There is no wonder in this that one can give to others the best of his wealth which he possesses; but you have given to your co-wives ill-luck which does not exist in you.

चन्द-सरिसं मुहं से सरिसो अमअस्स मुह-रसो तिस्सा ।
सकअ-ग्गह-रहसुज्जल-चुम्बणअं कस्स सरिसं से ।।१३।। वाहवराअस्स ।

[चन्द्र-सदृशं मुखं तस्याः सदृशः अमृतस्य मुख-रसः तस्याः ।
सकच-ग्रह-रभसोज्ज्वल-चुम्बनकं कस्य सदृशं तस्याः ।।] (वासवराजस्य ?)

13. Her face is like the moon and the juice of her mouth is like nectar. But (it is not known) what a brilliant kiss, speedily given to her with a grasp of her locks, is like !

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उप्पण्णत्थे कज्जे अइचिन्तन्तो गुणागुणे तम्मि ।
चिर-आल-मन्द-पेच्छित्तणेण पुरिसो हणइ कज्जं ।।१४।। माणइन्दस्य ।
[उत्पन्नार्थे कार्य्ये अतिचिन्तयन् गुणागुणौ तस्मिन् ।
चिर-काल-मन्द-प्रेक्षित्वेन पुरुषः हन्ति कार्य्यम् ।।] (मानवेन्द्रस्य ?)

14. A male person mars that work by long observation of its dark side (only), after having thought too much over its merits and defects even when it (that work) is about to produce its (good) effect.

बालअ तुमाहि अहिअं णिअअं विअ वल्लहं महं जीअं ।
तं तइ विणा ण होइ त्ति तेण कुविअं पसाएमि ।।१५।। हालस्स ।
[बालक त्वत्तः अधिकं निजकं एव वल्लभं मम जीवितम् ।
तत् त्वया विना न भवति इति तेन कुपितं प्रसादयामि ।।] (हालस्य)

15. O boy ! my own life is dearer to me than yourself. But that (life) will not exist without you. For this reason I conciliate you, (though) angry (with me).

पत्तिअ ण पत्तिअन्ती जइ तुज्झ इमे ण मज्झ रुअईए ।
पुट्ठीअ बाह-बिन्दु पुलउब्भेएण भिज्जन्ता ।।१६।। पवरसेणस्स ।
[प्रतीहि न प्रतीयन्ती यदि तव इमे न मम रुदत्याः ।
पृष्ठे बाष्प-बिन्दवः पुलकोद्भेदेन भिद्येरन् ।।] (प्रवरसेनस्य)

16. Have faith (in me). (But) you should not believe me, if (you find that) the drops of your tears, falling on my back when you weep, do not burst by the appearance of my horripilation.

तं मित्तं काअव्वं जं किर वसणम्मि देस-आलम्मि ।
आलिहिअ-भित्ति-वाउल्लअं व ण परम्मुहं ठाइ ।।१७।। पालितस्स ।
[तत् मित्रं कर्त्तव्यं यत् किल व्यसने देश-कालयोः ।
आलिखित-भित्ति-पुत्तलकं इव न पराङ्मुखं तिष्ठति ।।] (पालितस्य)

17. One should accept such a man as friend, who, in adversity, at proper time and place, does not stand with his face turned back like a portrait painted on the wall.

बहुआइ णइ-णिउञ्जे पढमुग्गअ-सील-खण्डण-विलक्खं ।
उड्डेइ विहंग-उलं हा हा पक्खेहिँ व भणन्तं ।।१८।। अद्ध(न्ध ?)राअस्स ।
[वध्वाः नदी-निकुञ्जे प्रथमोद्गत-शील-खण्डन-विलक्षम् ।
उड्डीयते विहङ्ग-कुलं हा हा पक्षैः इव भणत् ।।] (अद्ध(न्धू ?)राजस्य)

18. A flock of birds is flying away, as if speaking out by (the flutter of) their wings the words *hā hā* (oh ! oh !), when it feels ashamed because of the young woman's first violation of her chastity.

4

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सच्चं भणामि बालश्र णत्थि असक्कं वसन्त-मासस्स ।
गन्धेण कुरवश्राणं मणं पि असइत्तणं ण गश्रा ॥१९॥ देवराअस्स ।
[सत्यं भणामि बालक न अस्ति अशक्यं वसन्त-मासस्य ।
गन्धेन कुरवकाणां मनाक् अपि असतीत्वं न गता ॥] (देवराजस्य)

19. O boy ! I speak the truth that nothing is impossible for the spring-month to perform. But (the lady) has not the least gone to unchastity on account of the smell of the Kuravaka (amaranth) flowers.

एक्केक्कम-वइ-वेठण-विवरन्तर-दिण्ण-तरल-णश्रणाए ।
तइ वोलन्ते बालश्र पञ्जर-सउणाइअं तीए ॥२०॥ अरिकेसरिणो ।
[एकैक-क्रम-वृति-वेष्टन-विवरान्तर-दत्त-तरल-नयनया ।
त्वयि व्यतिक्रान्ते वालक पञ्जर-शकुनायितं तया ॥] (अरिकेसरिणः)

20. O boy ! after you have passed away, she acted like a bird in a cage by directing her tremulous eyes through the space of each and every chink on the surrounding fence.

ता किं करेउ जइ तं सि तीश्र वइ-वेट्ठ-पेल्लिअ-थणीए ।
पाअङ्गुट्ठद्ध-क्खित्त-णीसहङ्गीअ वि ण दिट्ठो ॥२१॥ बम्हश्रारिणो ।
[तत् किं करोतु यदि त्वं असि तया वृति-वेष्टन-प्रेरित-स्तनया ।
पादाङ्गुष्ठार्द्ध-क्षिप्त-निःसहाङ्गया अपि न दृष्टः ॥] (ब्रह्मचारिणः)

21. What can she do, if you could not be seen by her, standing even with her unbearable limbs held over her toes, and placing her breasts on the surrounding fence (of her house) ?

पिअ-संभरण-पलोट्टन्त-बाह-धारा-णिवाअ-भीआए ।
दिज्जइ वङ्क-ग्गीवाएँ दीवओ पहिअ-जाआए ॥२२॥ बम्हआरिणो ।
[प्रिय-संस्मरण-प्रलुठद्-बाष्प-धारा-निपात-भीतया ।
दीयते वक्र-ग्रीवया दीपकः पथिक-जायया ॥] (ब्रह्मचारिणः)

22. The (evening) lamp is being placed by the wife of the traveller with her neck bent, being afraid of the (inauspicious) fall of the stream of her tears rolling (over her face) at the recollection of her beloved.

तइ वोलन्ते बालअ तिस्सा अङ्गाइँ तह णु वलिआइं ।
जह पुट्ठिमज्झ-णिवडन्त-बाह-धाराओ दीसन्ति ॥२३॥ हालस्स ।
[त्वयि व्यतिक्रान्ते बालक तस्याः अङ्गानि तथा नु वलितानि ।
यथा पृष्ठ-मध्य-निपतद्-वाष्प-धाराः दृश्यन्ते ॥] (हालस्य)

23. O boy ! when you left (the place), her limbs were so revolved (by her) that the streams of her tears could be marked to fall on the surface of her back.

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ता मज्झिमो व्विअ वरं दुज्जण-सुअणेहिँ दोहिँ वि ण कज्जं ।
जह दिट्ठो तवइ खलो तहेअ सुअणो अईसन्तो ।।२४।। हालस्स ।
[तत् मध्यमः एव वरं दुर्ज्जन-सुजनाभ्यां द्वाभ्यां अपि न कार्य्यम् ।
यथा दृष्टः तपति (तापयति) खलः तथा च सुजनः अदृश्यमानः ।।] (हालस्य)

24. We have nothing to do with bad and good persons. Therefore a mediocre man is rather better (for us). For, just as a bad man, when seen, causes affliction, so also a good man, when unseen, does the same.

अद्धच्छि-पेच्छिअं मा करेहि साहाविअं पलोएहि ।
सो वि सु-दिट्ठो होहिइ तुमं पि मुद्धा कलिज्जिहिसि ।।२५।। मअरन्दस्स ।
[अर्द्धाक्षि-प्रेक्षितं मा कुरु स्वाभाविकं प्रलोकय ।
सः अपि सुदृष्टः भविष्यति त्वं अपि मुग्धा कलिष्यसे ।।] (मकरन्दस्य)

25. Do not cast half-glances from your eyes. (But) look a natural look. (By this) he will be well seen and you will be regarded as a simple (young) girl.

दिअहं खुडक्किआए तीए काऊण गेह-वावारं ।
गरुए वि मण्णु-दुक्खे भरिमो पाअन्त-सुत्तस्स ।।२६।। विच्छमस्स ।
[दिवसं रोष-मूकायाः (कुपितायाः) तस्याः कृत्वा गेह-व्यापारम् ।
गुरुके अपि मन्यु-दुःखे स्मरामः पादान्त-सुप्तस्य ।।] (विक्षमस्य ?)

26. Having performed all household works whole day long, she, silent in a mood of anger, suffers from severe (mental) affliction; and I remember (in such a condition) her lying down near the end of my feet.

पाण-उडीअ वि जलिऊण हुअवहो जलइ जण्ण-वाडम्मि ।
ण हु ते परिहरिअव्वा विसम-दसा-संठिआ पुरिसा ।।२७।। हालस्स ।
[पान-कुटयां अपि ज्वलित्वा हुतवहः ज्वलति यज्ञ-वाटे ।
न खलु ते परिहर्त्तव्याः विषम-दशा-संस्थिताः पुरुषाः ।।] (हालस्य)

27. A fire burns on the sacrificial altar, even after having burnt (as well) in a liquor-house. The male persons should never be shunned although they might fall in an odd situation.

जं तुज्झ सई जाआ असईओ जं च सुहअ अम्हे वि ।
ता किं फुट्टउ बीअं तुज्झ समाणो जुआ णत्थि ।।२८।। अणुलच्छीए ।
[यत् तव सती जाया असत्यः यत् च सुभग वयं अपि ।
तत् किं स्फुटतु बीजं तव समानः युवा न अस्ति ।।] (अनुलक्ष्याः ?)

28. O favourite one ! what is (the plain) reason as to why your wife is chaste and we are unchaste ? (The reason is that) there is none so youthful as you.

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सव्वस्सम्मि वि दड्ढे तहवि हु हिअअस्स णिव्वुई च्चेअ ।
जं तेण गाम-डाहे हत्थाहत्थि कुडो गहिओ ॥२९॥ भेच्छलस्स ।
[सर्व्वस्वे अपि दग्धे तथा अपि खलु हृदयस्य निर्वृतिः एव ।
यत् तेन ग्राम-दाहे हस्ताहस्तिकया कुटः गृहीतः ॥] (भैक्षलस्य ?)

29. Although all things have been burnt away in the village conflagration, there was (intense) pleasure in my mind because the pitcher (of water) was taken from hand to hand (by both of us).

जाएज्ज वणुद्देसे कुज्जो वि हु णीसहो झडिअ-पत्तो ।
मा माणुसम्मि लोए ताई रसिओ दरिद्दो अ ॥३०॥ असमसाह(स?)स्स ।
[जायतां वनोद्देशे कुब्जः अपि खलु निःशाखः-शन्नपत्रः ।
मा मानुषे लोके त्यागी रसिकः दरिद्रः च ॥] (असमसाहसस्य ?)

30. The *Kubja* tree, bereft of branches and with its leaves fallen, may grow in a forest region. But let not a donor and a libertine become poor (in wealth and opportunities) in the world.

तस्स अ सोहग्ग-गुणं अमहिला-सरिसं च साहसं मज्झ ।
जाणइ गोला-ऊरो वासा-रत्तोद्ध-रत्तो अ ॥३१॥ मअरद्धअस्स ।
[तस्य च सौभाग्य-गुणं अमहिला-सदृशं च साहसं मम ।
जानाति गोदा-पूरः वर्षा-रात्रार्द्धरात्रः च ॥] (मकरध्वजस्य)

31. The flood-water of the Godāvarī and the nights and midnights of the rainy season are aware of the virtue of his good fortune and of the daring feat of mine which ill behoves a woman.

ते वोलिआ वअस्सा ताण कुडङ्गाण थाणुआ सेसा ।
अम्हे वि गअ-वआओ मूलुच्छेअं गअं पेम्मं ॥३२॥ णिरुवमस्स ।
[ते व्यतिक्रान्ताः वयस्याः तेषां कुडङ्गानां (कुञ्जानां) स्थाणुकाः शेषाः ।
वयं अपि गत-वयस्काः मूलोच्छेदं गतं प्रेम ॥] (निरुपमस्य)

32. Those friends have left (us); only the trunks (of trees) remain in those bowers; and we have become aged too. Love has got its roots cut asunder.

थण-जहण-णिअम्बोवरि णहरङ्का गअ-वआणँ वणिआणं ।
उव्वसिआणङ्ग-णिवास-मूलबन्ध व्व दीसन्ति ॥३३॥ सच्चसेणस्स ।
[स्तन-जघन-नितम्बोपरि नखराङ्काः गत-वयसां वनितानाम् ।
उद्वसितानङ्ग-निवास-मूलबन्धाः इव दृश्यन्ते ॥] (सत्यसेनस्य)

33. The nail-marks on the breasts, hips and loins of aged ladies look like the foundation-spots of the (now) desolate residence of Anaṅga (Love).

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जस्स जहिं विश्र पढमं तिस्सा श्रङ्गम्मि णिवडिश्रा दिट्ठी ।
तस्स तहिं चेश्र ठिश्रा सव्वङ्गं केण वि ण दिट्ठं ।।३४।। श्रद्ध(न्ध?)राश्रस्स ।
[यस्य यस्मिन् एव प्रथमं तस्याः श्रङ्गे निपतिता दृष्टिः ।
तस्य तस्मिन् एव स्थिता सर्वाङ्गं केन श्रपि न दृष्टम् ।।] (श्रर्द्ध(न्ध?)राजस्य)

34. The gaze of a person which falls first on a particular limb of hers gets stuck thereto, so all her limbs could not be seen by any one person.

विरहे विसं व विसमा श्रमश्रमश्रा होइ संगमे श्रहिश्रं ।
किं विहिणा समश्रं विश्र दोहिं वि पिश्रा विणिम्मिश्रश्रा ।।३५।। हालस्स ।
[विरहे विषं इव विषमा श्रमृतमयी भवति सङ्गमे श्रधिकम् ।
किं विधिना समं इव द्वाभ्यां श्रपि प्रिया विनिर्म्मिता ।।] (हालस्य)

35. In separation she is painful as poison and in union she is very much full of nectar. Has the Creator really made her with both these things in equal proportion ?

श्रद्दंसणेण पुत्तश्र सुट्ठु वि णेहाणुबन्ध-घडिश्राइं ।
हत्थ-उड-पाणिश्राइँ व कालेण गलन्ति पेम्माइं ।।३६।। बहुरसस्स ।
[श्रदर्शनेन पुत्रक सुष्ठु श्रपि स्नेहानुबन्ध-घटितानि ।
हस्त-पुट-पानीयानि इव कालेन गलन्ति प्रेमाणि ।।] (बहुरसस्य)

36. O son ! in (continued) absence, love formed strongly in uninterrupted affection vanishes in (later) times, just as water (disappears) through the cavity of the palms.

पइ-पुरश्रो व्विश्र णिज्जइ विच्छु-दट्ठेत्ति जार-वेज्ज-हरं ।
णिउण-सही-कर-धारिश्र भुश्र-जुश्रलन्दोलिणीबाला ।।३७।। मल्लसेणस्य ।
[पति-पुरतः एव नीयते वृश्चिक-दष्टा इति जार-वैद्य-गृहम् ।
निपुण-सखी-कर-धृता भुज-युगलान्दोलिनी बाला ।।] (मल्लसेनस्य)

37. Under the pretext that the girl had been bitten by a scorpion, she was led in presence of her husband to the house of her paramour-physician having been held by the hands of her skilful confidantes while she was swinging round the pair of her hands.

विक्किणइ माह-मासम्मि पामरो पाईडि वइल्लेण ।
णिद्धूम-मुम्मुर व्विश्र सामलीँश्र थणे पडिच्छन्तो ।।३८।। हालस्स ।
[विक्रीणीते माघ-मासे पामरः प्रावरणं बलीवर्द्देन ।
निर्धूम-मुर्म्मुरौ इव श्यामल्याः स्तनौ प्रतीक्षमाणः ।।] (हालस्य)

38. The low man sells away in the (cold) month of Māgha his own wrapper for (purchasing) a bull, (thereby) expecting the (warm touch of the) breasts of the youthful woman, as if they resembled smokeless chaff-fires.

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सच्चं भणामि मरणे ट्ठिअम्हि पुण्णे तडम्मि तावीए ।
अज्ज वि तत्थ कुडङ्गे णिवडइ दिट्ठी तह च्चेअ ॥३९॥ विअड्ढस्स ।
[सत्यं भणामि मरणे स्थिता अस्मि पुण्ये तटे ताप्याः ।
अद्य अपि तत्र कुडङ्गे निपतति दृष्टिः तथा एव ॥] (विदग्धस्य)

39. I speak the truth (when I say) that although I am nearing death, yet my sight falls even today, in the same manner (as before) on the bower situated on the holy bank of the Tāpī (Tāptī) river.

अन्ध-अर-बोर-पत्तं व माउआ मह पइं विलुम्पन्ति ।
ईसाअन्ति महं विअ छेपाहिन्तो फणो जाओ ॥४०॥ अणुराअस्स ।
[अन्ध-कर-वदर-पात्रं इव मातरः मम पतिं विलुम्पन्ति ।
ईर्ष्यन्ति मह्यं एव पुच्छात् (लाङ्गुलेभ्यः) फणः जातः ॥] (अनुरागस्य ?)

40. O mothers ! (they) plunder my husband as if he were a pot of plums in the hands of a blind man and they are jealous of me. (It appears that) the hood (of the snake) has come out of its tail (an aphoristic saying).

अप्पत्त-पत्तअं पाविऊण णवरङ्गअं हलिअ-सोण्हा ।
उअह तणुई ण माअइ रुन्दासु वि गाम-रच्छासु ॥४१॥ मउ(ऊ)हस्स ।
[अप्राप्त-प्राप्तं प्राप्य नवरङ्गकं हलिक-स्नुषा ।
पश्यत तन्वी न माति विस्तीर्णासु (बृहतीषु) अपि ग्राम-रथ्यासु ॥] (मयूखस्य)

41. Look here ! the slender-bodied daughter-in-law of the ploughman, having got the safflower-coloured cloth which she never expected to get as a present, cannot contain (herself in joy) even on the broad village high-ways.

आक्खेवआइँ पिअ-जम्पिआइँ पर-हिअअ-णिव्वुइअराइं ।
विरलो खु जाणाइ जणो उप्पण्णे जम्पिअव्वाइं ॥४२॥
[आक्षेपकाणि प्रिय-जल्पितानि पर-हृदय-निर्वृतिकराणि ।
विरलः खलु जानाति जनः उत्पन्ने जल्पितव्यानि ॥]

42. A few persons know how, when occasion arises, they should use pleasing words which revile (some opponents) and produce happiness to the mind of others (i.e., the beloved ones).

छज्जइ पहुस्स ललिअं पिआइ माणो खमा समत्थस्स ।
जाणन्तस्स अ भणिअं मोणं च अआणमाणस्स ॥४३॥ सुन्दरस्स ।
[राजते प्रभोः ललितं प्रियायाः मानः क्षमा समर्थस्य ।
जानतः च भणितं मौनं च अजानतः ॥] (सुन्दरस्य)

43. The graceful act of the master, the jealous anger of the beloved, the tolerance of the strong, the speech of the learned and the silence of the ignorant—(all these) look splendid.

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वेविर-सिण्ण-करङ्गुलि-परिग्गह-क्खलिअ-लेहणी-मग्गे ।
सोत्थि व्विअ ण समप्पइ पिअसहि लेहम्मि किं लिहिमो ॥४४॥ अन्धस्स ।
[वेपनशील-स्विन्न-कराङ्गुलि-परिग्रह-स्खलित-लेखनी-मार्गे ।
स्वस्ति एव न समाप्यते प्रियसखि लेखे किं लिखामः ॥] (अन्धस्य)

44. O dear friend ! what shall I write in my (love) letter ? I cannot complete the (first two letters) *svasti* (hail) on the passage of my pen moving out of the grasp of my sweating and trembling fingers.

देव्वम्मि पराहुत्ते पत्तिअ घडिअं पि विहडइ णराणं ।
कज्जं वालुअ-वरणं व्व कहँ वि बन्धं विअ ण एइ ॥४५॥ अन्धस्स ।
[दैवे पराङ्मुखे प्रतीहि घटितं अपि विघटते नराणाम् ।
कार्यं वालुका-वरणः इव कथं अपि बन्धं एव न एति ॥] (अन्धस्य)

45. Believe (me) that when fate becomes adverse, accomplished work of men breaks down. Like a wall of sand (an act) does not in any way form into any (kind of) construction.

मामि हिअअं व पीअं तेण जुआणेण मज्झ माणिणीअ ।
ण्हाण-हलिद्दा-कडुअं अणुसोत्त-जलं पिअन्तेण ॥४६॥ बो(ब?)लएवस्स ।
[मातुलानि हृदयं इव पीतं तेन यूना मम मानिन्याः ।
स्नान-हरिद्रा-कटुकं अनुस्रोतो-जलं पिबता ॥] (बलदेवस्य ?)

46. O maternal aunt ! by that young man, drinking from the stream of water, pungent on account of my bathing turmeric, has been drunk, as it were, my heart, though I was angry (with him then).

जीअं असासअं विअ ण णिअत्तइ जोव्वणं अइक्कन्तं ।
दिअहा दिअहेहिँ समा ण होन्ति किं णिट्ठुरो लोओ ॥४७॥ हालस्स ।
[जीवितं अशाश्वतं एव न निवर्तते यौवनं अतिक्रान्तम् ।
दिवसाः दिवसैः समाः न भवन्ति किं निष्ठुरः लोकः ॥] (हालस्य)

47. Life is not eternal; youth, once past, does not return; and all days are not similar (to one another). But (yet) men are cruel (in love matters).

उप्पाइअ-दव्वाणँ वि खलाणँ को भाअणं खलो च्चेअ ।
पक्काइँ वि णिम्बफलाइँ णवरँ काएहिँ खज्जन्ति ॥४८॥ पालितस्स ।
[उत्पादित-द्रव्याणां अपि खलानां कः भाजनं खलः एव ।
पक्वानि अपि निम्ब-फलानि केवलं काकैः खाद्यन्ते ॥] (पालितस्य)

48. Who is the recipient (of gifts) from bad men who have acquired wealth ? A wicked person (surely is the recipient). And ripe *nimba* fruits are eaten by the crows only.

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अज्ज मए गन्तव्वं घणन्धआरे वि तस्स सुहअस्स ।
अज्जा णिमीलिअच्छी पअ-परिवाडिं घरे कुणइ ।।४९।। सुचरिअस्स ।
[अद्य मया गन्तव्यं घनान्धकारे अपि तस्य सुभगस्य ।
आर्य्या निमीलिताक्षी पद-परिपाटीं गृहे करोति ।।] (सुचरितस्य)

49. 'Today I shall have to go to that favourite person even in thick darkness (of the night)'—(thinking thus) the noble lady, with her eyes closed, made in her house a practice of strolling by steps.

सुअणो ण कुप्पइ व्विअ अह कुप्पइ विप्पिअं ण चिन्तेइ ।
अह चिन्तेइ ण जम्पइ अह जम्पइ लज्जिओ होइ ।।५०।। अज्जुणस्स ।
[सुजनः न कुप्यति एव अथ कुप्यति विप्रियं न चिन्तयति ।
अथ चिन्तयति न जल्पति अथ जल्पति लज्जितः भवति ।।] (अर्ज्जुनस्य)

50. A good man does not get angry; if he becomes angry, he does not think of doing any disagreeable deed; even if he does think so, he does not express the matter, and if he expresses the same he feels ashamed.

सो अत्थो जो हत्थे तं मित्तं जं णिरन्तरं वसणे ।
तं रूअं जत्थ गुणा तं विण्णाणं जहिं धम्मो ।।५१।। हालस्स ।
[सः अर्थः यः हस्ते तत् मित्रं यत् निरन्तरं व्यसने ।
तत् रूपं यत्र गुणाः तत् विज्ञानं यस्मिन् धर्म्मः ।।] (हालस्य)

51. That is (real) wealth which has reached one's hands; that is a (real) friend who remains in close contact in adversity; that is (real) beauty which is accompanied by virtue; (and) that is (real) knowledge which is joined with religious merit.

चन्दमुहि चन्द-धवला दीहा दीहच्छि तुह विओअम्मि ।
चउ-जामा सअ-जाम व्व जामिणी कहँ वि वोलीणा ।।५२।। गग्गराअस्स ।
[चन्द्र-मुखि चन्द्र-धवला दीर्घा दीर्घाक्षि तव वियोगे ।
चतुर्यामा शत-यामा इव यामिनी कथं अपि व्यतिक्रान्ता ।।] (गर्गराजस्य)

52. O moon-faced (lady) possessing large eyes ! in your separation I somehow passed the night with its four watches which seemed to consist of hundred watches.

अ-उलीणो दो-मुहओ ता महुरो भोअणं मुहे जाव ।
मुरओ व्व खलो जिण्णम्मि भोअणे विरसमारसइ ।।५३।।
[अ-कुलीनः द्वि-मुखकः तावत् मधुरः भोजनं मुखे यावत् ।
मुरजः इव खलः जीर्णे भोजने विरसं आरसति ।।]

53. Like a tabor, a wicked man of low birth who is double-mouthed is mellifluous (or sweet) so long as he has food in his mouth. (But) as soon as

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the food is digested he utters disagreable words. (A tabor is also *a-ku-lina*, because it does not remain steady on earth, because it is rugged and it is also *dvimukhaka* because it has two sides which produce sweet sound if they are flour-pasted and it produces a jarring sound when the flour-paste withers away.)

तह सोण्हाइ पुलइश्रो दर-वलिग्रन्तद्ध-तारग्रं पहिश्रो ।
जह वारिश्रो वि घर-सामिएण श्रोलिन्दए वसिश्रो ।।५४।। सुन्दग्र(र?)स्स ।

[तथा स्नुषया प्रलोकितः दर-वलितार्द्ध-तारकं पथिकः ।
यथा वारितः अपि गृह-स्वामिना अलिन्दके उषितः ।।] (सुन्दक (र?) स्य)

54. The traveller was so looked at by his daughter-in-law with parts of her eye-pupils slightly turning round, that, although prohibited by the owner of the house, he stayed on its terrace (before the door).

लहुश्रन्ति लहुं पुरिसं पव्वग्र-मेत्तं पि दो वि कज्जाइं ।
णिव्वरणमणिव्वूढे निव्वूढे जं ग्र णिव्वरणं ।।५५।। गोविन्दसामिस्स ।

[लघयतः लघु पुरुषं पर्व्वत-मात्रं अपि द्वे अपि कार्य्ये ।
निर्वरणं अनिर्व्यूढ़े निर्व्यूढ़े यत् च निर्वरणम् ।।] (गोविन्दस्वामिनः)

55. Two things lower a man quickly although he is mountain-high (in position)—viz. (1) display (of his qualifications) when the work remains unaccomplished and (2) announcement (of his own success) when the work is accomplished.

कं तुङ्ग-थणुक्खित्तेण पुत्ति दारट्ठिश्रा पलोएसि ।
उण्णामिग्र-कलस-णिवेसिग्रग्घ-कमलेण व मुहेण ।।५६।। पालितस्स ।

[कं तुङ्ग-स्तनोत्क्षिप्तेन पुत्रि द्वार-स्थिता प्रलोकयसि ।
उन्नामित-कलश-निवेशितार्घ-कमलेन इव मुखेन ।।] (पालितस्य)

56. O girl ! whom do you look at, standing on the door, with your face placed on your high breasts, as if it (the face) resembles the lotus of worship placed on the pitchers kept erect (at the door).

वइ-विवर-णिग्गग्र-दलो एरण्डो साहइ व्व तरुणाणं ।
एत्थ घरे हलिग्र-वहू एद्दहमेत्त-त्थणी वसइ ।।५७।। उद्धवस्स ।

[वृति-विवर-निर्गत-दलः एरण्डः साधयति इव तरुणेभ्यः ।
अत्र गृहे हलिक-वधूः एतावन्मात्रस्तनी वसति ।। (उद्धवस्य)

57. The *eraṇḍa* plant, with its leaves coming out through the holes in the fences, indicates to the youths that in that house lives the wife of the ploughman with such (large) breasts.

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गअ-कलह-कुम्भ-संणिह-घण-पीण-णिरन्तरेहिँ तुङ्गेहिं ।
उस्ससिउं पि ण तीरइ किं उण गन्तुं हअ-थणेहिं ।।५८।। कइराअस्स ।
[गज-कलभ-कुम्भ-संनिभ-घन-पीन-निरन्तराभ्यां तुङ्गाभ्याम् ।
उच्छ्वसितुं अपि न शक्नोति किं पुनः गन्तुं हत-स्तनाभ्याम् ।।] (कविराजस्य)

58. She cannot breathe (freely), not to speak of her walking (freely) because of her (two) wretched breasts high, plump (without any space intervening) and solid, like the frontal globes (on the head) of a young elephant.

मास-पसूअं छ-म्मास-गब्भिणिं एक्क-दिअह-जरिअं च ।
रङ्गुत्तिण्णं च पिअं पुत्तअ कामन्तओ होहि ।।५९।। कइराअस्स ।
[मास-प्रसूतां षन्मास-गर्भिणीं एक-दिवस-ज्वरितां च ।
रङ्गोत्तीर्णां च प्रियां पुत्रक कामयमानः भव ।।] (कविराजस्य)

59. O boy ! be lustful towards the beloved who delivered herself of a child a month ago, or who has been pregnant with a child for six months, or who has been suffering from fever for one day, or who has just returned from the (theatrical) stage.

पडिवक्ख-मण्णु-पुञ्जे लावण्ण-उडे अणङ्ग-गअ-कुम्भे ।
पुरिस-सअ-हिअअ-धरिए कीस थणन्ती थणे वहसि ।।६०।। उद्धवस्स ।
[प्रतिपक्ष-मन्यु-पुञ्जौ लावण्य-कुटौ अनङ्ग-गज-कुम्भौ ।
पुरुष-शत-हृदय-धृतौ किमिति स्तनन्ती स्तनौ वहसि ।।] (उद्धवस्य)

60. Why do you carry, with hard breathing-sound, your two breasts which are heaps of sorrow to your enemies (co-wives), are jars of beauty, resemble the frontal globes of the elephant-like Anaṅga (the god of Love), and are held on the chests of hundreds of male persons?

घरिणि-घण-त्थण-पेल्लण-सुहेल्लि-पडिअस्स होन्त-पहिअस्स ।
अवसउणङ्गारअ-वार-विट्ठि-दिअहा सुहावेन्ति ।।६१।। दुव्विड्डअ(अड्ड)स्स ।
[गृहिणी-घन-स्तन-प्रेरण-सुखकेलि-पतितस्य भविष्यत्-पथिकस्य ।
अपशकुनाङ्गारक-वार-विष्टि-दिवसा सुखयन्ति ।।] (दुर्वृद्धकस्य ? वा दुर्विदग्धस्य)

61. Inauspicious Tuesday and Bhadrā (*vishṭi*) days (in the calendar) delight a would-be traveller who is engrossed in the pleasure-sport of touch of the thickly-set breasts of his wife.

सा तुह कएण बालअ अणिसं घर-दार-तोरण-णिसण्णा ।
ओसूसइ वन्दण-मालिअ व्व दिअहं विअ वराई ।।६२।। दुव्विअड्डस्स ।
[सा तव कृतेन बालक अनिशं गृह-द्वार-तोरण-निषण्णा ।
अवशुष्यति वन्दन-मालिका इव दिवसं एव वराकी ।।] (दुर्विदग्धस्य)

62. O boy ! that pitiable (girl), seated incessantly for your sake under the

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arch of the door-way of her house, withers, in one day, like the garland of welcome (suspended thereon).

हसिअं सहत्थ-तालं सुक्ख-वडं उवगएहिं पहिएहिं ।
पत्तअ-फलाणँ सरिसे उड्डीणे सूअ-विन्दम्मि ।।६३।। अणुलच्छीए ।

[हसितं सहस्त-तालं शुष्क-वटं उपगतैः पथिकैः ।
पत्र-फलानां सदृशे उड्डीने शुक-वृन्दे ।।] (अनुलक्ष्याः)

63. The travellers, having arrived near the dry Banyan Tree, laughed with hand-clappings, when the flock of parrots, resembling (partly) both the leaves and fruits (of that tree) flew away.

अज्जम्हि हासिआ मामि तेण पाएसु तह पडन्तेण ।
तीए वि जलन्ति दीव-वत्तिमब्भुण्णअन्तीए ।।६४।। हालस्स ।

[अद्य अस्मि हासिता मातुलानि तेन पादयोः तथा पतता ।
तया अपि ज्वलन्तीं दीप-वर्त्तिं अभ्युन्नयन्त्या (अभ्युत्तेजयन्त्या] ।। (हालस्य)

64. O maternal aunt ! I was this day made to laugh by the man falling in that way at her feet and by the woman also stirring up all the more the (already) lighted wick of the lamp.

अणुवत्तणं कुणन्तो वेसे वि जणे अहिण्ण-मुह-राओ ।
अप्प-वसो वि हु सुअणो पर-व्वसो आहिजाईए ।।६५।। हालस्स ।

[अनुवर्त्तनं कुर्व्वन् द्वेष्ये अपि जने अभिन्न-मुख-रागः ।
आत्म-वशः अपि खलु सुजनः पर-वशः आभिजात्यस्य ।।] (हालस्य)

65. Though being dependent on his own will, a good man, with the complexion of his face unchanged, conforms to the wishes of the hated person yet he is (sometimes) dependent on his sense of high birth.

अणुदिअह-वड्ढिआअर-विण्णाण-गुणेहिं जणिअ-माहप्पो ।
पुत्तअ अहिआअ-जणो विरज्जमाणो वि दुल्लक्खो ।।६६।। परक्कमस्स ।

[अनुदिवस-वर्द्धितादर-विज्ञान-गुणैः जनित-माहात्म्यः ।
पुत्रक अभिजात-जनः विरज्यमानः अपि दुर्लक्ष्यः ।।] (पराक्रमस्य)

66. O boy ! a (female) person born in a high family, though feeling disgusted, is not so observed (only because) that person indicates greatness by means of qualifications of knowledge to which her regard increases daily.

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विण्णाण-गुण-महग्घे पुरिसे वेसत्तणं पि रमणिज्जं।
जण-णिन्दिए उण जणे पिअत्तणेणावि लज्जामहे ॥६७॥ सवरसत्तिस्स ।
[विज्ञान-गुण-महार्घे पुरुषे द्वेष्यत्वं अपि रमणीयम् ।
जन-निन्दिते पुनः जने प्रियत्वेन अपि लज्जामहे ॥] (शवरशक्तेः)

67. Even the dislike (towards myself) by a person who is highly regarded on account of his qualifications of knowledge appears charming, but I feel ashamed of the love of a man who is blamed by people.

कहँ णाम तीअ तह सो सहाव-गुरुओ वि थण-हरो पडिओ ।
अहवा महिलाणँ चिरं को वि ण हिअअम्मि संठाइ ॥६८॥ सवरसत्तिस्स ?
[कथं नाम तस्याः तथा सः स्वभाव-गुरुकः अपि स्तन-भरः पतितः ।
अथवा महिलानां चिरं कः अपि न हृदये संतिष्ठते ॥] (शवरशक्तेः)

68. It is strange as to how that naturally heavy and burdensome breasts of that (woman) have hung down. Rather no one does remain long in the heart of women.

सुअणु वअणं छिवन्तं सूरं मा साउलीअ वारेहि ।
एअस्स पङ्कअस्स अ जाणउ कअरं सुह-प्फंसं ॥६९॥ णीलस्स ।
[सुतनु वदनं स्पृशन्तं सूर्यं मा वस्त्राञ्चलेन वारय ।
एतस्य पङ्कजस्य च जानातु कतरत् सुख-स्पर्शम् ॥] (नीलस्य)

69. O beautiful-bodied one ! do not, by means of the hem of your cloth, cover the sun touching your face. Let it judge as to which is more agreeable to the touch, this (your face) or the lotus.

माणोसहं व पिज्जइ पिआइ माणंसिणीअ दइअस्स ।
कर-संपुड-वलिउद्धाणणाइ मइराइ गण्डूसो ॥७०॥ वाहवस्स ।
[मानौषधं इव पीयते प्रियया मनस्विन्या दयितस्य ।
कर-संपुट-वलितोर्द्ध्वाननया मदिरायाः गण्डूषः ॥] (वासवस्य ?)

70. By the conceited lady, whose face was raised by the joined hands of her lover, the mouthful of wine was drunk as if it was the remedy of her anger.

कहँ सा णिव्वण्णिज्जइ जीअ जहालोइअम्मि अङ्गम्मि ।
दिट्ठी दुव्वल-गाई व्व पङ्क-पडिआ ण उत्तरइ ॥७१॥ पव्वअकुमारस्स ।
[कथं सा निर्वर्ण्यतां यस्याः यथावलोकिते अङ्गे ।
दृष्टिः दुर्बल-गौः इव पङ्क-पतिता न उत्तरति ॥] (पर्वतकुमारस्य)

71. How can that woman be fully described on whose (one) single limb, one's sight having (once) fallen, cannot come out just as a weak cow cannot rise from mire having (once) fallen into it ?

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कीरन्ती व्विग्र णासइ उग्रए रेहव्व खल-ग्रणे मेत्ती ।
सा उण सुग्रणम्मि कग्रा ग्रणहा पाहाण-रेहव्व ।।७२।। सरलस्स ।
[क्रियमाणा एव नश्यति उदके रेखा इव खल-जने मैत्री ।
सा पुनः सुजने कृता ग्रनघा पाषाण-रेखा इव ।।] (सरलस्य)

72. Friendship made with a wicked person vanishes like a line (drawn) on water, but that (friendship) made with a good person remains indelible like a line (incised) on a stone.

ग्रव्वो दुक्कर-ग्रारग्र पुणो वि तन्ति करेसि गमणस्स ।
ग्रज्ज वि ण होन्ति सरला वेणीग्र तरङ्गिणो चिउरा ।।७३।। सरलस्स ।
[कष्टं दुष्कर-कारक पुनः ग्रपि चिन्तां करोषि गमनस्य ।
ग्रद्य ग्रपि न भवन्ति सरलाः वेण्याः तरङ्गिणः चिकुराः ।।] (सरलस्य)

73. O doer of a daring deed ! (I regret that) you think of going abroad again. The curly hairs of my braid have not even today become straight.

ण वि तह छेग्र-रग्राइँ वि हरन्ति पुणरुत्त-राग्र-रसिग्राइं ।
जह जत्थ व तत्थ व जह व तह व सब्भाव-णेह-रमिग्राइं ।।७४।। ग्रणुलच्छीए ।
[न ग्रपि तथा छेक-रतानि ग्रपि हरन्ति पुनरुक्त-राग-रसिकानि ।
यथा यत्र वा तत्र वा यथा व तथा व सद्भाव-स्नेह-रमितानि ।।] (ग्रनुलक्ष्याः)

74. The pleasant reapted dalliances of expert persons do not so captivate (the heart) as do the dalliances effected with goodness and affection, in whatever possible place and in whatever method possible.

उज्झसि पिग्राइ समग्रं तह वि हु रे भणसि कीस किसिग्रं त्ति ।
उवरि-भरेण ग्र ग्रण्णुग्र मुग्रइ बइल्लो वि ग्रङ्गाइं ।।७५।। ईसाणस्य ।
[उह्यसे प्रियया समं तथा ग्रपि खलु रे भणसि किमिति कृशा इति ।
उपरि-भरेण च (हे) ग्रज्ञक मुञ्चति बलीवर्दः ग्रपि ग्रङ्गानि ।।] (ईशानस्य) ।

75. O (man) ! you along with your beloved are being borne (by me) in my heart, but yet you ask me why I look emaciated ! O ignorant one ! even a bullock lets its limbs droop under the burden it carries on (its body).

दिढ-मूल-बन्ध-गण्ठि व्व मोइग्रा कहँ वि तेण मे बाहू ।
ग्रम्हेहिँ वि तस्स उरे खुत्त व्व समुक्खग्रा थणग्रा ।।७६।। ग्रणुलच्छीए ।
[दृढ-मूल-बन्ध-ग्रन्थी इव मोचितौ कथं ग्रपि तेन मे बाहू ।
ग्रस्माभिः ग्रपि तस्य उरसि (नि)खातौ इव समुत्खातौ स्तनौ ।।] (ग्रनुलक्ष्याः)

76. By him, with some difficulty, were disentangled my arms which were firmly tightened at their roots in a knot, as it were, (in embrace); and by me also were drawn out my two breasts which were dug in, as it were, on his chest.

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अणुणअ-पसाइआए तुज्झवराहे चिरं गणन्तीए ।
अपहुत्तोहअ-हत्थङ्गुलीअ तीए चिरं रुण्णं ॥७७॥ बिण्णस्स ।
[अनुनय-प्रसादितया तव अपराधान् चिरं गणयन्त्या ।
अप्रभवदुभय-हस्ताङ्गुल्या तया चिरं रुदितम् ॥] (विज्ञस्य)

77. Though pacified by my request, she shed tears for a long time by counting for a long while your faults, with the fingers of her two hands unable (to complete the number).

सेअ-च्छलेण पेच्छह तणुए अङ्गम्मि से अमाअन्तं ।
लावण्णं ओसरइ व्व तिवलि-सोवाण-वत्तीए ॥७८॥ हालस्स ।
[स्वेद-च्छलेन प्रेक्षध्वं तनुके अङ्गे तस्याः अमात् ।
लावण्यं अपसरति इव त्रिवली-सोपान-पङ्क्त्या ॥] (हालस्य)

78. Look (here) ! her beauty, not containing itself in her slim body, escapes, in the guise of perspiration, through the flights of steps in the shape of the three folds (of skin above her navel).

देव्वाअत्तम्मि फले किं कीरइ एत्तिअं पुणो भणिमो ।
कङ्केल्लि-पल्लवाणं ण पल्लवा होन्ति सारिच्छा ॥७९॥ जीवएवस्स ।
[दैवायत्ते फले किं क्रियतां एतावत् पुनः भणामः ।
कङ्केल्लि-पल्लवानां न पल्लवाः भवन्ति सदृशाः ॥] (जीवदेवस्य)

79. What can be done when a reward (of valuable things) is controlled by destiny ? But I must say this much that no leaves (of trees) can vie with the leaves of the Kaṅkelli (Aśoka) tree.

धुअइ व्व मअ-कलङ्कं कवोल-पडिअस्स माणिणी उअह ।
अणवरअ-बाह-जल-भरिअ-णअण-कलसेहिँ चन्दस्स ॥८०॥ विसमराअस्स ।
[धावति इव मृग-कलङ्कं कपोल-पतितस्य मानिनी पश्यत ।
अनवरत-बाष्प-जल-भृत-नयन-कलशाभ्यां चन्द्रस्य ॥] (विषमराज(ग ?)स्य)

80. Look (here) ! the incensed lady washes away, as it were, the deer-spot on the moon reflected on her cheek by means of her eye-jars full of incessant (flow of) tears.

गन्धेण अप्पणो मालिआणँ णोमालिआ ण फुट्टिहइ ।
अण्णो को वि हआसाइ मंसलो परिमलुग्गारो ॥८१॥ विअहस्स ।
[गन्धेन आत्मनः मालिकानां नवमालिका न भ्रंशिष्यति ।
अन्यः कः अपि हताशायाः मांसलः परिमलोद्गारः ॥] (वितथस्य ?)

81. Of all jesmine flowers (as in garlands) the Navamālikā (flower) will not get itself rid of its own fragrance, for this wretched flower emits a strong scent of a different kind.

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फल-संपत्तीअ समोणआइँ तुङ्गाइँ फल-विपत्तीए ।
हिअआइ सु-पुरिसाणं महा-तरूणं व सिहराणि ।।८२।। कुवलअस्स ।

[फल-संपत्त्या समवनतानि तुङ्गानि फल-विपत्त्या ।
हृदयानि सु-पुरुषाणां महा-तरूणां इव शिखराणि ।।] (कुवलयस्य)

82. Like the tops of large trees, the minds of good men hang low with abundance of effects (fruits in case of trees) and remain high when in want of them (effects, fruits in case of trees).

आसासेइ परिअणं परिवत्तन्तीअ पहिअ-जाआए ।
णित्थाणु (मु ?) वत्तणे वलिअ-हत्थ-मुहलो वलअ-सद्दो ।।८३।। अलंकारस्स ।

[आश्वासयति परिजनं परिवर्त्तमानायाः पथिक-जायायाः ।
निःस्थानो (मो ?) द्वर्त्तने वलित-हस्त-मुखरः वलय-शब्दः ।।] (अलङ्कारस्य)

83. The jingling sound of bangles on the moving arms of the traveller's wife at the time of her changing sides by difficult or powerless turning (on bed) inspires confidence (about her life) in her attendants.

तुङ्गो च्चिअ होइ मणो मणंसिणो अन्तिमासु वि दसासु ।
अत्थमणम्मि वि रइणो किरणा उद्धं चिअ फुरन्ति ।।८४।। माउराअस्स ।

[तुङ्गं एव भवति मनः मनस्विनः अन्तिमासु अपि दशासु ।
अस्तमने अपि रवेः किरणाः ऊर्द्ध्वं एव स्फुरन्ति ।।] (मातृराजस्य)

84. The mind of high-souled persons remains high even in adverse circumstances. The rays of the sun even at the setting time shoot upwards.

पोट्टं भरन्ति सउणा वि माउआ अप्पणो अणुव्विग्गा ।
विहलुद्धरण-सहावा हुवन्ति जइ के वि सप्पुरिसा ।।८५।। अलक्कस्स ।

[उदरं भरन्ति शकुनाः अपि मातरः आत्मनः अनुद्विग्नाः ।
विह्वलोद्धरण-स्वभावाः भवन्ति यदि के अपि सत्-पुरुषाः ।।] (आलर्कस्य)

85. O mothers ! even the birds fill up their own bellies (i.e. eat food) without any concern (for others). It is only those who are good men that possess inclination to rescue the distressed.

ण विणा सब्भावेण घेप्पइ परमत्थ-जाणुओ लोओ ।
को जुण्ण-मञ्जरं कञ्जिएण वेआरिउं तरइ ।।८६।। भोजअस्स ।

[न विना सद्भावेन गृह्यते परमार्थ-ज्ञः लोकः ।
कः जीर्ण-मार्ज्जारं काञ्जिकेन वञ्चयितुं शक्नोति ।।] (भोजकस्य)

86. A man who understands the real (affair) cannot be won over without good feelings. Who can deceive an old cat (only) with the sour gruel ?

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रण्णाउ तणं रण्णाउ पाणिअं सव्वअं सअं-गाहं ।
तह वि मआणं मईणँ अ आमरणन्ताइँ पेम्माइं ।।८७।। अवणाअरस्स ।
[अरण्यात् तृणं अरण्यात् पानीयं सर्व्वतः स्वयं-ग्राह्यम् ।
तथा अपि मृगाणां मृगीणां च आमरणान्तानि प्रेमाणि ।।] (अपनागरस्य ?)

87. Though they live everywhere on straws and water self-acquired in forests, yet the love of the antelopes and their mates lasts up to their death.

तावमवणेइ ण तहा चन्दण-पङ्को वि कामि-मिहुणाणं ।
जह दूसहे वि गिम्हे अण्णोण्णालिङ्गण-सुहेल्ली ।।८८।। हरिउद्ध(ड्ढ?)स्स ।
[तापं अपनयति न तथा चन्दन-पङ्कः अपि कामि-मिथुनानाम् ।
यथा दुःसहे अपि ग्रीष्मे अन्योन्यालिङ्गन-सुख-केलिः ।।] (हरिवृद्धस्य ?)

88. Not even the sandal-paste removes so much the (love) heat of the loving couples as does the sportive pleasure of mutual embrace even in unbearable summer.

तुप्पाणणा किणो चिट्ठसि त्ति पडिपुच्छिआएँ वहुआए ।
विउणावेढिअ-जहण-त्थलाइ लज्जोणअं हसिअं ।।८९।। अलक्कस्स ।
[(घृत) लिप्तानना किं इति तिष्ठसि इति परिपृष्टया वध्वा ।
द्विगुणावेष्टित-जघन-स्थलया लज्जावनतं हसितम् ।।] (आलर्कस्य)

89. "Why do you stand with your face besmeared (with ghee) ?" Thus asked the young woman, downcast with bashfulness, smiled, having doubly covered her broad buttocks.

हिअअ च्चेअ विलीणो ण साहिओ जाणिऊण घर-सारं ।
बा(ब ?)न्धव-दुव्वअणं विअ दोहलओ दुग्गअ-वहूए ।।९०।। विक्किरस्स ।
[हृदये एव विलीनः न शासितः (कथितः) ज्ञात्वा गृह-सारम् ।
बान्धव-दुर्व्वचनं इव दोहदकः दुर्गत-वध्वा ।।) (विष्किरस्य)

90. Having been aware of the financial condition of her household, the poor young woman did not communicate her longing (in pregnancy) (to any one), borne secretly in her mind, like a harsh word of a friend.

धावइ विअलिअ-धम्मिल्ल-सिचअ-संजमण-वावड-करग्गा ।
चन्दिल-भअ-विवलाअन्त-डिम्भ-परिमग्गिणी घरिणी ।।९१।। माउराअस्स ।
[धावति विगलित-धम्मिल्ल-सिचय-संयमन-व्यापृत-कराग्रा ।
चन्द्रिल-भय-विपलायमान-डिम्भ-परिमार्गिणी गृहिणी ।।] (मातृराजस्य)

91. With her fingers engaged in drawing in (or collecting) the fringes of her cloth and the braided hairs which got loose, the house-wife runs in search of her baby fleeing out of fear of the barber.

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जह जह उव्वहइ वहू णव-जोव्वण-मणहराइँ अङ्गाइं ।
तह तह से तणुआअइ मज्झो दइओ अ पडिवक्खो ।।९२।।
[यथा यथा उद्वहति वधूः नव-यौवन-मनोहराणि अङ्गानि ।
तथा तथा तस्याः तनुकायते मध्यः दयितश्च प्रतिपक्षः ।।]

92. As much as the young woman becomes endowed with limbs charming on account of fresh youthfulness, so much so her waist, her lover and her enemies (i.e. the co-wives) get emaciated.

जह जह जरा-परिणओ होइ पई दुग्गओ विरूओ वि ।
कुल-वालिआणँ तह तह अहिअअरं वल्लहो होइ ।।९३।। पोट्टिसस्स ।
[यथा यथा जरा-परिणतः भवति पतिः दुर्गतः विरूपः अपि ।
कुल-पालिकानां तथा तथा अधिकतरं वल्लभः भवति ।।] (पोट्टिसस्य ?)

93. As when the husband becomes old by decrepitude, wretched and ugly, so then he endears himself more to high-born ladies.

एसो मामि जुवाणो वारंवारेण जं अडअणाओ ।
गिम्हे गामेक्क-वडोअअं व किच्छेण पावन्ति ।।९४।। मन्दसुअणस्स ।
[एषः मातुलानि युवा वारंवारेण यं असत्यः ।
ग्रीष्मे ग्रामैक-वटोदकं इव कृच्छ्रेण प्राप्नुवन्ति ।।] (मन्दसुजनस्य ?)

94. O maternal aunt ! this is that young man whom the unchaste women successively get hold of with difficulty, like the water (of the well) under the banyan tree of the village in summer.

गाम-वडस्स पिउच्छा आवण्डु-मुहीणँ पण्डुर-च्छाअं ।
हिअएण समं असईणँ पडइ वाआहअं पत्तं ।।९५।। खण्डस्स ।
[ग्राम-वटस्य पितृ-ष्वसः आपाण्डु-मुखीनां पाण्डुर-च्छायम् ।
हृदयेन समं असतीनां पतति वाताहतं पत्रम् ।।] (खण्डस्य)

95. O paternal aunt ! the leaves of the village banyan tree, yellowish-white in colour, being shaken by the wind, drop down, along with the (drooping) hearts of the unchaste women.

पेच्छइ अलद्ध-लक्खं दीहं णीससइ सुण्णअं हसइ ।
जह जम्पइ अफुडत्थं तह से हिअअ-ट्ठिअं किं पि ।।९६।। विअड्ढइन्दस्स ।
[प्रेक्षते अलब्ध-लक्ष्यं दीर्घं निःश्वसिति शून्यकं हसति ।
यथा जल्पति अस्फुटार्थं तथा तस्याः हृदय-स्थितं किं अपि ।।] (द्वपर्द्धेन्द्रस्य ?)

96. As (she) gazes (on all sides) without getting a fixed object to look at, heaves heavy sighs, smiles a vacant smile, and speaks words of indistinct meaning, so there must be something (lurking) in her mind.

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गह-वइ गत्तम्ह सरणं रक्खसु एअं त्ति अडअणा भणिरी ।
सहसागअस्स तुरिअं पइणो व्विअ जारमप्पेइ ।।९७।। विअड्ढइन्दस्स ।
[गृह-पते गतः अस्माकं शरणं रक्ष एनं इति असती भणनशीला ।
सहसा आगतस्य त्वरितं पत्युः एव जारं अर्पयति ।।] (द्विपर्द्धेन्द्रस्य ?)

97. "O householder ! this man seeks our shelter. Protect him"—thus saying the unchaste (wife) quickly makes over her paramour to her husband who suddenly arrived (home).

हिअअ-ट्ठिअस्स दिज्जउ तणुआअन्ति ण पेच्छह पिउच्छा ।
हिअअ-ट्ठिओम्ह कंतो भणिउं मोहं गआ कुमरी ।।९८।। सच्चसेणस्स ।
[हृदय-स्थितस्य दीयतां तनुकायमानां न प्रेक्षध्वं पितृष्वसः ।
हृदय-स्थितः अस्माकं कुतः भणित्वा मोहं गता कुमारी ।।] (सत्यसेनस्य)

98. O paternal aunt ! do you not observe the woman getting emaciated ? Make her over to (the person) who resides in her mind. "Where is the man living in my mind ?"—thus saying the maiden got into a swoon.

खिण्णस्स उरे पइणो ठवेइ गिम्हावरण्ह-रमिअस्स ।
ओलं गलन्त-कुसुमं ण्हाण-सुअन्धं चिउर-भारं ।।९९।। अवन्तिवम्मस्स ।
[खिन्नस्य उरसि पत्युः स्थापयति ग्रीष्मापराह्ण-रमितस्य ।
आर्द्रं गलत्-कुसुमं स्नान-सुगन्धं चिकुर-भारम् ।।] (अवन्तिवर्म्मणः)

99. The (wife) places on the chest of her husband, tired because of dallying in the afternoon of the summer, the tresses of her hairs, wet, flower-dropping and perfumed by bath (unguents).

अह सरस-दन्त-मण्डल-कवोल-पडिमा-गओ मअच्छीए ।
अन्तो सिन्दूरिअ-सङ्ख-वत्त-करणिं वहइ चन्दो ।।१००।। अहवस्स ।
[असौ सरस-दन्त-मण्डल-कपोल-प्रतिमा-गतः मृगाक्ष्याः ।
अन्तः सिन्दूरित-शङ्ख-पात्र-सादृश्य (समतां वा) वहति चन्द्रः ।।] (अभवस्य)

100. The moon, being reflected on the cheeks of that deer-eyed lady which bear circular tooth-marks, resembles a conch-shell vessel reddened inside.

रसिअ-जण-हिअअ-दइए कइ-वच्छल-पमुह-सुकइ-णिम्मअए ।
सत्त-सअम्मि समत्तं तीअं गाहा-सअं एअं ।।१०१।। हालस्स ।
[रसिक-जन-हृदय-दयिते कवि-वत्सल-प्रमुख-सुकवि-निर्म्मिते ।
सप्त-शतके समाप्तं तृतीयं गाथा-शतकं एतत् ।।] (हालस्य)

101. Here ends the third century of *gāthās* from amongst the seven centuries (of them) composed by good poets headed by Kavivatsala, which are so dear to the heart of men of taste (or sentiment).

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(The Fourth Century)

(चतुर्थं शतकम्)

अह् अम्ह् आअओ अज्ज कुल-ह्राओ त्ति छेञ्छई जारं ।
सहसागअस्स तुरिअं पइणो कण्ठं मिलावेइ ।।१।। अहअस्स ।

[असौ अस्माकं आगतः अद्य कुल-गृहात् इति असती जारम् ।
सहसागतस्य त्वरितं पत्युः कण्ठं मेलयति (लगयति) ।।] (अभवस्य)

1. 'This (man) has today come (here) from my parents' house'—thus saying the unchaste (woman) quickly made the paramour place (his arms) on the neck of her husband who arrived (home) all on a sudden.

पुसिआ अण्णाह्रणेन्दणील-किरणाहआ ससि-मऊहा ।
माणिणि-वअणम्मि सकज्जलंसु-सङ्काइ दइएण ।।२।। कलसगन्धस्स ।

[प्रोञ्छिताः कर्णाभरणेन्द्रनील-किरणाहताः शशि-मयूखाः ।
मानिनी-वदने सकज्ज्लाश्रु-शङ्कया दयितेन ।।] (कलसगन्धस्य)

2. By (her) beloved were wiped out on the face of the incensed lady the (white) rays of the moon which got blended with the rays of the sapphires used as (her) ear-ornaments, as he apprehended that they were tears mixed with collyrium.

एद्दह-मेत्तम्मि जए सुन्दर-महिला-सहस्स-भरिए वि ।
अणुहरइ णवर तिस्सा वामद्धं दाहिणद्धस्स ।।३।। सिरिराअस्स ।

[एतावन्-मात्रे जगति सुन्दर-महिला-सहस्र-भरिते अपि ।
अनुहरति केवलं तस्याः वामार्द्धं दक्षिणार्द्धस्य ।।] (श्रीराजस्य ?)

3. Even in such an extensive world which is full of thousands of beautiful women, the left portion of her (body) only resembles the right portion (i.e. her whole person was beautiful).

जह् जह् वाएइ पिओ तह् तह् णच्चामि चञ्चले पेम्मे ।
वल्ली वलेइ अङ्गं सहाव-थद्धे वि रुक्खम्मि ।।४।। ससिप्पहाए ।

[यथा यथा वादयति प्रियः तथा तथा नृत्यामि चञ्चले प्रेम्नि ।
वल्ली वलयति अङ्गं स्वभाव-स्तब्धे अपि वृक्षे ।।] (शशिप्रभायाः)

4. My love being unsteady, I dance in the same way as my beloved plays on the (musical) instrument. A creeper (though unsteady) also encircles with its body a tree which is naturally steady (or fixed).

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दुक्खेहिँ लम्भइ पिश्रो लद्धो दुक्खेहिँ होइ साहीणो ।
लद्धो वि श्रलद्धो व्विश्र जइ जह हिश्रश्रं तह ण होइ ।।५।।
[दुःखैः लम्यते प्रियः लब्धः दुःखैः भवति स्वाधीनः ।
लब्धः श्रपि श्रलब्धः एव यदि यथा हृदयं तथा न भवति ।।]

5. A beloved is got with difficulties and when (thus) got he becomes under one's control with difficulties. (But) if he is not after one's heart, he is regarded as unobtained, although (he is) obtained.

श्रव्वो श्रणुणश्र-सुह-कह्लिरीश्र श्रकश्रं कश्रं कुणन्तीए ।
सरल-सहावो वि पिश्रो श्रविणश्र-मग्गं बलण्णीश्रो (श्रा) ।।६।। सीहस्स ।
[श्रहो श्रनुनय-सुख-काङ्क्षणशीलया श्रकृतं कृतं कुर्व्वत्या ।
सरल-स्वभावः श्रपि प्रियः श्रविनय-मार्गं बलात् नीतः ।।] (सिंहस्य)

6. Alas ! intending to feel happy by his solicitations and having assumed a (wrong) deed as having been done by him, though it was not done by him, I have forcibly drawn my simple-natured beloved to the path of indecorum (or immodesty).

हत्थेसु श्र पाएसु श्र श्रङ्गुलि-गणणाइ श्रइ-गश्रा दिश्रहा ।
एण्हिं उण केण गणिज्जउ त्ति भणिऊ रुश्रइ मुद्धा ।।७।। पालितस्स ।
[हस्तयोः च पादयोः च श्रङ्गुलि-गणनया श्रति-गताः दिवसाः ।
इदानीं पुनः केन गण्यतां इति भणित्वा रोदिति मुग्धा ।।] (पालितस्य)

7. 'The days have outnumbered the calculation by all the fingers of my hands and feet. With what again shall I count (now) ?' Thus saying the innocent (woman) weeps.

कीर-मुह-सच्छहेहिं रेहइ वसुहा पलास-कुसुमेहिं ।
बुद्धस्स चलण-वन्दण-पडिएहिँ व भिक्खु-संघेहिं ।।८।।
[कीर-मुख-सदृशैः राजते वसुधा पलाश-कुसुमैः ।
बुद्धस्य चरण-वन्दन-पतितैः इव भिक्षु-संघैः ।।]

8. The earth looks splendid with the (red) flowers of the Palāśa trees, which resemble the beaks of parrots as if they were the congregated monks fallen, for worship, at the feet of the Buddha.

जं जं पिहुलं श्रङ्गं तं तं जाश्रं किसोश्ररि किसं ते ।
जं जं तणुश्रं तं तं पि णिट्ठिश्रं किं त्थ माणेण ।।९।। कुलउत्तस्स ।
[यत् यत् पृथुलं श्रङ्गं तत् तत् जातं कृशोदरि कृशं ते ।
यत् यत् तनुकं तत् तत् श्रपि निष्ठितं किं श्रत्र मानेन ।।] (कुलपुत्रस्य)

9. O lady with slender belly ! all those limbs of yours which were plump

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have become thin (now) and others which were thin have reached the limit (of thinness). What is the necessity, there, of (jealous) anger ?

ण गुणेण हीरइ जणो हीरइ जो जेण भाविओ तेण ।
मोत्तूण पुलिन्दा मोत्तिआइँ गुञ्जाओ गेण्हन्ति ॥१०॥ समरिणसस्स ।
[न गुणेन ह्रियते जनः ह्रियते यः येन भावितः तेन ।
मुक्त्वा पुलिन्दाः मौक्तिकानि गुञ्जाः गृह्णन्ति ॥] (समर्णस्य ?)

10. Not by qualities (alone) is a person captivated; but he is won over by that (i.e. love-sentiment) by which he is thought of. Leaving aside pearls the Pulindas wear *guñjā* berries.

लङ्कालआणँ पुत्तअ वसन्त-मासेक्क-लद्ध-पसराणं ।
आपीअ-लोहिआणं वीहेइ जणो पलासाणं ॥११॥ अनुराअस्स ।
[लङ्कालयानां पुत्रक वसन्त-मासैक-लब्ध-प्रसराणाम् ।।
आपीत-लोहितानां बिभेति जनः पलाशानाम् ॥] (अनुराग(ज ?)स्य ?)

11. O boy ! a (female) person is afraid of the Palāśa flowers situated on the *laṅkās* (branches), which grow luxuriantly in the vernal months only and which are slightly yellowish red, as if they look like so many demons, living in Laṅkā, who advanced forward (to take marrows, entrails and flesh,) and who drink much blood.

घेत्तूण चुण्ण-मुट्ठिं हरिसूससिआएँ वेपमाणाए ।
भिसणेमि त्ति पिअअमं हत्थे गन्धोदअं जाअं ॥१२॥ का(क ?)न्तफरस्स ?
[गृहीत्वा चूर्ण-मुष्टिं हर्षोच्छ्वसितायाः वेपमानायाः ।
अवकिरामि इति प्रियतमं हस्ते गन्धोदकं जातम् ॥] (कान्तपरस्य ?)

12. There appears in her hands perfumed water (of perspiration), when she, trembling and breathing deep breaths of joy, takes up handfuls of (perfumed) powder which she intends to shower on her beloved.

पुट्ठिं पुससु किसोअरि पडोहरङ्कोल्ल-पत्त-चित्तलिअं ।
छेआहिँ दिअर-जाआहिँ उज्जुए मा कलिज्जिहिसि ॥१३॥ पण्डिणो ।
[पृष्ठं प्रोञ्छ कृशोदरि पश्चाद्गृहाङ्कोट-पत्र-चित्रितम् ।
छेकाभिः (विदग्धाभिः) देवर-जायाभिः ऋजुके मा कलिष्यसे ॥]

13. O lady with slender belly ! wipe out your back variegated with the leaves of the Aṅkoṭa tree situated behind the back-house. O simple-minded one ! may not the clever wives of your husband's brothers discover (your guilt) !

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अच्छीइँ ता थइस्सं दोहिँ वि हत्थेहिँ वि तस्सिं दिट्ठे ।
अङ्गं कलम्ब-कुसुमं व पुलइअं कहँ णु ढक्किस्सं ।।१४।। णरसीहस्स ।
[अक्षिणी तावत् स्थगयिष्यामि द्वाभ्यां अपि हस्ताभ्यां अपि तस्मिन् दृष्टे ।
अङ्गं कदम्ब-कुसुमं इव पुलकितं कथं नु छादयिष्यामि ।।) (नरसिंहस्य]

14. He (the beloved) having been seen (by me), I may likely cover up my eyes with my hands. (But) how shall I cover up the (whole) body which is horripilated, like a Kadamba flower ?

झञ्झा-वाउत्तणिए घरम्मि रोऊण णीसह-णिसण्णं ।
दावेइ व गअ-वइअं विज्जुज्जोओ जलहराणं ।।१५।। राअहत्थिणो ।
[झञ्झा-वातोत्तृणिते गृहे रुदित्वा निःसह-निषण्णाम् ।
दर्शयति इव गत-पतिकां विद्युद्-द्योतः जलधराणाम् ।।] (राजहस्तिनः)

15. The flash of lightning shows, as it were, the view of the clouds to the wife of the traveller (-husband) sitting with unbearable sorrow and weeping in her house the straws of (the thatch of) which were removed by the hurricane.

भुञ्जसु जं साहीणं कुत्तो लोणं कु-गाम-रि(र?)द्धम्मि ।
सुहअ सलोणेण वि किं तेण सिणेहो जहिं णत्थि ।।१६।। तिलोअणस्स ।
[भुङ्क्ष्व यत् स्वाधीनं कुतः लवणं कु-ग्राम-रन्धने ।
सुभग स-लवणेन अपि किं तेन स्नेहः यत्र न अस्ति ।।] (त्रिलोचनस्य)

16. Eat what is easily (literally, independently) got, where can salt be had for cooking in (this) bad village ? O fortunate one ! of what use is that thing which is salted, if there be no oil (also, affection) therein ?

सुह-पुच्छिआइ हलिओ मुह-पङ्कअ-सुरहि-पवण-णिव्वविअं ।
तह पिअइ पअइ-कडुअं पि ओसहं जह ण णिट्ठाइ ।।१७।। तिलोअणस्स ।
[सुख-पृच्छिकायाः हलिकः मुख-पङ्कज-सुरभि-पवन-निर्वापितम् ।
तथा पिबति प्रकृति-कटुकं अपि औषधं यथा न नितिष्ठति ।।] (त्रिलोचनस्य)

17. The ploughman quaffs in such a manner the naturally pungent medicine cooled by the fragrant wind blown from the lotus-mouth of the lady who enquired about well-being, that there remains no residue of it (i.e. the medicine).

अह सा तहिं तहिं व्विअ वाणीर-वणम्मि चुक्क-संकेआ ।
तुह दंसणं विमग्गइ पब्भट्ट-णिहाण-ठाणं व ।।१८।।
[अथ सा तस्मिन् तस्मिन् एव वाणीर-वने विस्मृत (भ्रष्ट)-संकेता ।
तव दर्शनं विमार्गति प्रभ्रष्ट-निधान-स्थानं इव ।।]

18. At last she, having missed the place of assignation, seeks to find you out in all those cane bowers, as if to find out the place of a missing treasure-trove,

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दढ़-रोस-कलुसिअस्स वि सु-अणस्स मुहाहिँ विप्पिअं कन्तो ।
राहु-मुहम्मि वि ससिणो किरणा अमअं विअ मुअन्ति ।।१९।। अवन्तिवम्मस्स ।
[दृढ़-रोष-कलुषितस्य अपि सुजनस्य मुखात् विप्रियं कुतः ।
राहु-मुखे अपि शशिनः किरणाः अमृतं एव मुञ्चन्ति ।।] (अवन्तिवर्म्मणः)

19. Whence does a disagreeable word fall from the mouth of a good man even though he feels displeased on account of intense wrath ? The rays of the moon pour out nectar even when it falls into the mouth of Rāhu.

अवमाणिओ वि ण तहा दुम्मिज्जइ सज्जणो विहव-हीणो ।
पडिकाउं असमत्थो माणिज्जन्तो जह परेण ।।२०।। अवन्तिवम्मस्स ।
[अवमानितः अपि न तथा दुर्मनायते सज्जनः विभव-हीनः ।
प्रतिकर्त्तुं असमर्थः मान्यमानः यथा परेण ।।] (अवन्तिवर्म्मणः)

20. A good man bereft of wealth does not so feel sorry even if he be insulted, as he does so, when he is unable to repay being honoured by others.

कलहन्तरे वि अविणिग्गआइं हिअअम्मि जरमुवगआइं ।
सुअण-कआइँ रहस्साइँ डहइ आउ-क्खए अग्गी ।।२१।। हालस्स ।
[कलहान्तरे अपि अविनिर्गतानि हृदये जरां उपगतानि ।
सुजन-कृतानि रहस्यानि दहति आयुः-क्षये अग्निः ।।] (हालस्य)

21. Fire (alone) consumes at death the secrets communicated to a good person, which are not disclosed even during a quarrel but which attain decay in his mind.

लुम्बीओ अङ्गण-माहवीणँ दारग्गलाउ जाआउ ।
आसासो पन्थ-पलोअणे वि पिट्ठो गअ-वईणं ।।२२।। वच्छस्स ।
[स्तवकाः अङ्गण-माधवीनां द्वारार्गलाः जाताः ।
आश्वासः पान्थ-प्रलोकने अपि पिष्टः गत-पतिकानाम् ।।] (वत्सस्य)

22. The bunches of the Mādhavī creepers in the court-yard act as door-bolts and the comfort of the travellers' wives by a look at wayfarers is (fully) destroyed.

पिअ-दंसण-सुह-रस-मउलिआइँ जइ से ण होन्ति णअणाइं ।
ता केण कण्ण-रइअं लक्खिज्जइ कुवलअं तिस्सा ।।२३।। वसन्तसेणस्स ।
[प्रियदर्शन-सुख-रस-मुकुलिते यदि तस्याः न भवतः नयने ।
तत् केन कर्ण-रचितं लक्ष्यते कुवलयं तस्याः ।।] (वसन्तसेनस्य)

23. Who can observe the blue lotuses which she puts as her ear-ornaments, unless her eyes become closed on account of the (excessive) pleasure due to her seeing her lover?

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चिक्खिल्ल-खुप्प-हल-मुह-कड्ढण-सिढिले पइम्मि पासुत्ते ।
अप्पत्त-मोहण-सुहा घण-समअं पामरी सवइ ।।२४।। चुल्लोहस्स ।
[कर्द्दम-मग्न-हल-मुख-कर्षण-शिथिले पत्यौ प्रसुप्ते ।
अप्राप्त-मोहन-सुखा घन-समयं पामरी शपति ।।] (क्षुद्रौघस्य ?)

24. Not having obtained the pleasure of sexual intercourse, the low man's wife curses the rainy season when her husband falls asleep, feeling languid on account of working hard with his plough-tips plunged through the mire.

दुम्मेन्ति देन्ति सोक्खं कुणन्ति अणुराअअं रमावेन्ति ।
अरइ-रइ-बन्धवाणं णमो णमो मअण-वाणाणं ।।२५।। वसन्तवम्मस्स ।
[दुन्वन्ति (दूनयन्ति) ददति सौख्यं कुर्व्वन्ति अनुरागकं रमयन्ति ।
अरति-रति-बान्धवेभ्यः नमः नमः मदन-वाणेभ्यः ।।] (वसन्तवर्म्मणः)

25. Salutation to the arrows of Madana which are helpers (in the creating) of pleasure and pain, as they (sometimes) afflict, and give happiness to (men); and they (also) produce love and gladden (their heart).

कुसुममआ वि अइ-खरा अलद्ध-फंसा वि दूसह-पआवा ।
भिन्दन्ता वि रइअरा कामस्स सरा बहु-विअप्पा ।।२६।। हालस्स ।
[कुसुममयाः अपि अति-खराः अलब्ध-स्पर्शाः अपि दुःसह-प्रतापाः ।
भिन्दन्तः अपि रतिकराः कामस्य शराः बहु-विकल्पाः ।।] (हालस्य)

26. The arrows of Kāma (Love-god) possess various opposite qualities (antetheses), as they are made of flowers, yet they are very severe; they do not actually come in contact (with the targets), yet they possess unbearable heat; and they break asunder (the heart), yet they produce pleasure.

ईसं जणेन्ति दीवेन्ति मम्महं विप्पिअं सहावेन्ति ।
विरहे ण देन्ति मरिउं अहो गुणा तस्स बहु-मग्गा ।।२७।। माहवसेणस्स ।
[ईर्ष्यां जनयन्ति दीपयन्ति मन्मथं विप्रियं साहयन्ति ।
विरहे न ददति मर्त्तुं अहो गुणाः तस्य बहु-मार्गाः ।।] (माधवसेनस्य)

27. O ! the characteristics (of Love's arrows, or of a beloved person) are of varied ways;—they arouse jealousy, excite passion, make disagreeable conduct bearable, and in separation do not allow (the suffering party) to die.

णीआइँ अज्ज णिक्किव पिणद्ध-णव-रङ्गआइ वराईए ।
घर-परिवाडीअ पहेणआइँ तुह दंसणासाए ।।२८।। धणंजअस्स ।
[नीतानि अद्य निष्कृप पिनद्ध-नव-रङ्गकया वराक्या ।
गृह-परिपाट्या प्रहेणकानि तव दर्शनाशया ।] (धनञ्जयस्य)

28. O unkind one ! with the hope of meeting you the poor girl, dressed in new red-cloth, carries today from house to house the festive sweetmeats (for distribution).

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सूइज्जइ हेमन्तम्मि दुग्गग्रो पुप्फुग्रा-सुग्रन्धेण ।
धूम-कविलेण परिविरल-तन्तुणा जुण्ण-वडएण ॥२९॥ अण्हग्रस्स ?
[सूच्यते हेमन्ते दुर्गतः करीषाग्नि-सुगन्धेन ।
धूम-कपिलेन परिविरल-तन्तुना जीर्ण-पटकेन ॥] (अह्लकस्य ? अश्नकस्य ?)

29. (He) is indicated in winter as being an indigent person when he wears a torn cloth which has loose threads, is tawny-coloured because of (its touch with) smoke and is fragrant with (smell of) fire produced from dry cow-dung.

खर-सिप्पिर-उल्लिहिग्राइँ कुणइ पहिग्रो हिमागम-पहाए ।
ग्राग्रमण-जलोल्लिग्र-हत्थ-फंस-मसिणाइँ ग्रङ्गाइं ॥३०॥ पसण्णस्स ।
[खर-पलालोल्लिखितानि करोति पथिकः हिमागम-प्रभाते ।
ग्राचमन-जलार्द्रित-हस्त-स्पर्श-मसृणानि ग्रङ्गानि ॥] (प्रसन्नस्य)

30. At the advent of winter in the morning, the traveller makes his limbs smooth by the touch of the hands wet with the waters of ablutions, because they (the limbs) are scratched by the sharp (edges of) the straws.

णक्खक्खुडिग्रं सहग्रार-मञ्जरिं पामरस्स सीसम्मि ।
बन्दिम्मिव हीरन्तिं भमर-जुग्राणा ग्रणुसरन्ति ॥३१॥ महाराग्रस्स ।
[नखोत्खण्डितां सहकार-मञ्जरीं पामरस्य शीर्षे ।
वन्दीं इव ह्रियमाणां भ्रमर-युवानः ग्रनुसरन्ति ॥] (महाराजस्य)

31. The young (male) bees follow the mango-blossoms, as if they are captive ladies, when they are carried on the head of the rustic fellow, after being torn out by (his) nails.

सूर-च्छलेण पुत्तग्र कस्स तुमं ग्रञ्जलिं पणामेसि ।
हास-कडक्खुम्मिस्सा ण होन्ति देवाणँ जेक्कारा ॥३२॥ विग्गहराग्रस्स ।
[सूर्य्य-च्छलेन पुत्रक कस्य त्वं ग्रञ्जलिं प्रणामयसि ।
हास-कटाक्षोन्मिश्राः न भवन्ति देवानां जयकाराः ॥] (विग्रहराजस्य)

32. O boy ! whom do you salute with folded palms under the pretext of worshipping the sun ? Prayers of victory for the gods are not mixed up with smile and side-glances.

मुह-विज्झविग्र-पईवं णिरुद्ध-सासं ससङ्किग्रोल्लावं ।
सवह-सग्र-रक्खिग्रोट्ठं चोरिग्र-रमिग्रं सुहावेइ ॥३३॥ वज्जएवस्स ।
[मुख-विध्मापित-प्रदीपं निरुद्ध-श्वासं सशङ्कितोल्लापम् ।
शपथ-शत-रक्षितोष्ठं चोरिका-रमितं सुखयति ॥] (वज्रदेवस्य)

33. Stealthy dalliance, in which the lamp is extinguished by a blow of

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the mouth-wind, the breath is suppressed, conversation is carried on with dread, and the lip is protected (from biting) with hundreds of oaths, gives pleasure.

गेअ-च्छलेण भरिउं कस्स तुमं रुअसि णिब्भरुक्कण्ठं ।
मण्णु-पडिरुद्ध-कण्ठद्ध-णिन्त-खलिअक्खरुल्लावं ॥३४॥ अहअस्स ।

[गेय-च्छलेन स्मृत्वा कस्य त्वं रोदिषि निर्भरोत्कण्ठम् ।
मन्यु-प्रतिरुद्ध-कण्ठार्द्ध-निर्यत्-स्खलिताक्षरोल्लापम् ॥] (अभवस्य)

34. Whom do you weep for in such a manner, under the pretext of remembering (him) in (your) song, that your anxiety is so excessive and that your loud voice is so full of faltering words coming out of your throat impeded by your sorrow ?

बहल-तमा हअ-राई अज्ज पउत्थो पई घरं सुण्णं ।
तह जग्गेसु सअज्जिअ ण जहा अम्हे मुसिज्जामो ॥३५॥ अहअस्स ।

[बहल-तमाः हत-रात्रिः अद्य प्रोषितः पतिः गृहं शून्यम् ।
तथा जागृहि प्रतिवेशिन् न यथा वयं मुष्यामहे ॥] (अभवस्य)

35. The wretched night is thickly dark, my husband is gone abroad today and my house is lonely. O neighbour ! remain awake in such a way that there may not be any burglary in our house.

संजीवणोसहिम्मिव सुअस्स रक्खइ अणण्ण-वावारा ।
सासू णवब्भ-दंसण-कण्ठागअ-जीविअं सोण्हं॥३६॥ विहलस्स ।

[संजीवनौषधि इव सुतस्य रक्षति अनन्य-व्यापारा ।
श्वश्रूः नवाभ्र-दर्शन-कण्ठागत-जीवितां स्नुषाम् ।] (विह्वलस्य)

36. The mother-in-law, having left aside any other work, protects the life of the daughter-in-law, as if she were a life-restoring medicine for her son, when she (the daughter-in-law) is about to lose her life (literally, when her life-breath is approaching her throat for departure) at the sight of new clouds.

णूणं हिअअ-णिहित्ताइ वससि जाआइ अम्ह हिअअम्मि ।
अण्णह मणोरहा मे सुहअ कहं तीअ विण्णाआ ॥३७॥ महाएवस्स ।

[नूनं हृदय-निहितया वससि जायया अस्माकं हृदये ।
अन्यथा मनोरथाः मे सुभग कथं तया विज्ञाताः ॥] (महादेवस्य)

37. O fortunate one ! certainly you reside in my heart along with your (own) wife who is deposited in (your) heart. Otherwise, how could she know my desired objects ?

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तइ सुहअ अईसन्ते तिस्सा अच्छीहिँ कण्ण-लग्गेहिं ।
दिण्णं घोलिर-वाहेहिँ पाणिअं दंसण-सुहाणं ॥३८॥ मणोरहस्स ।
[त्वयि सुभग अदृश्यमाने तस्याः अक्षिभ्यां कर्ण-लग्नाभ्याम् ।
दत्तं घूर्णनशील-बाष्पाभ्यां पानीयं दर्शन-सुखेभ्यः ॥] (मनोरथस्य)

38. O favourite one ! when you went out of her sight, her two eyes, (so broad as) touching her ears, which had rolling tears therein, offered waters (of libation) to the pleasures of seeing (i.e. she does not expect to see you again).

उप्पेक्खागअ-तुअ-मुह-दंसण-पडिरुद्ध-जीविआसाइ ।
दुहिआइ मए कालो केत्तिअ-मेत्तो व्व णेअव्वो ॥३९॥ विस(म)सेणस्स ।
[उत्प्रेक्षागत-त्वन्-मुख-दर्शन-प्रतिरुद्ध-जीविताशया ।
दुःखितया मया कालः कियन्-मात्रः वा नेतव्यः ॥] (विषमसेनस्य)

39. How much long a time should be spent by me, so sad, with the hope of my life being preserved by the sight of your face appearing in my contemplation (or, imagination) ?

वोलीणालक्खिअ-रूअ-जोव्वणा पुत्ति कं ण दुम्मेसि ।
दिट्ठा पणट्ठ-पोराण-जणवआ जम्म-भूमि व्व ॥४०॥ पवरराअस्स ।
[व्यतिक्रान्तालक्षित-रूप-यौवना पुत्रि कं न दुनोसि ।
दृष्टा प्रनष्ट-पुराण-जनपदा जन्म-भूमिः इव ॥] (प्रवरराजस्य)

40. O girl ! whom do you not make sorry when seen as one whose (former) beauty and youth have (now) disappeared and become unperceived, like one's land of birth with its old country-side thoroughly destroyed ?

परिओस-विअसिएहिं भणिअं अच्छीहिँ तेण जण-मज्झे ।
पडिवण्णं तीअ वि उव्वमन्त-सेएहिँ अङ्गेहिं ॥४१॥ जीअएवस्स ।
[परितोष-विकसिताभ्यां भणितं अक्षिभ्यां तेन जन-मध्ये ।
प्रतिपन्नं तया अपि उद्वमत्-स्वेदैः अङ्गैः ॥] (जीवदेवस्य)

41. What expression he gave to his feelling in the concourse of people by means of his eyes blooming with delight was acknowledged by her (also) through her limbs pouring out (her) sweat.

एक्कक्कम-संदेसाणुराअ-वड्ढन्त-कोउहल्लाइं ।
दुक्खं असमत्त-मणोरहाइँ अच्छन्ति मिहुणाइं ॥४२॥
[एकैक-क्रम (एक-क्रम)-संदेशानुराग-वर्द्धमान-कौतूहलानि ।
दुःखं असमाप्त-मनोरथानि तिष्ठन्ति (सन्ति) मिथुनानि ॥]

42. The pairs (of lovers) lead a life in sorrow with their heart's longings

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unfulfilled, although they had their desires excited by love produced through their mutual messages.

जइ सो ण वल्लहो व्विग्र गोत्त-ग्गहणेण तस्स सहि कीस ।
होइ मुहं ते रवि-ग्रर-फंस-व्विसदं व तामरसं ।।४३।। सुसीलस्स ।

[यदि सः न वल्लभः एव गोत्र-ग्रहणेन तस्य सखि किमिति ।
भवति मुखं तव रवि-कर-स्पर्श-विशदं (विकसितं) इव तामरसम् ।।] (सुशीलस्य)

43. O friend ! if he is not dear (to you), how is it that your face assumes the likeness of a lotus opened by the touch of the sun's rays as soon as his name is mentioned (by anybody) ?

माण-दुम-परुस-पवणस्स मामि सव्वङ्ग-णिव्वुइग्ररस्स ।
ग्रवऊहणस्स भद्दं रइ-णाडग्र-पुव्वरङ्गस्स ।।४४।।

[मान-द्रुम-परुष-पवनस्य मातुलानि सर्व्वाङ्ग-निर्वृतिकरस्य ।
ग्रवगूहनस्य भद्रं रति-नाटक-पूर्व्वरङ्गस्य ।।]

44. O maternal aunt ! blessed be the embrace (of the lover) which acts like strong gale for breaking the tree of (female) anger, which causes (thrilling) pleasure throughout the whole body and which appears to be the prelude to the drama of dalliance.

णिग्रग्राणुमाण-णीसङ्क हिग्रग्र दे विरम एत्ताहे ।
ग्रमुणिग्र-परमत्थ-जणाणुलग्ग कीस म्ह लहुएसि ।।४५।। केलासस्स ।

[निजकानुमान-निःशङ्क हृदय हे विरम इदानीम् ।
ग्रज्ञात-परमार्थ-जनानुलग्न किमिति ग्रस्मान् लघयसि ।।) (कैलासस्य]

45. O heart ! you seem to be fearless out of inference based on your own conjecture, but now desist (from your longing for him). Why do you make us so despicable by your becoming attached to a person whose earnestness is unknown ?

ग्रोसहिग्र-जणो पइणा सलाहमाणेण ग्रइ-चिरं हसिग्रो ।
चन्दो त्ति तुज्झ वग्रणे विइण्ण-कुसुमञ्जलि-विलक्खो ।।४६।। मन्दरस्स ।

[ग्रावसथिक-जनः पत्या श्लाघमानेन ग्रति-चिरं हसितः ।
चन्द्रः इति तव वदने वितीर्ण-कुसुमाञ्जलि-विलक्षः ।।] (मन्दरस्य)

46. The householder (or the keeper of the domestic fire for worship) was laughed at for a long time by your husband while praising (him), as the man looked bewildered by offering a handful of flowers to your face thinking it to be the moon.

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छिज्जन्तेहिँ अणुदिणं पच्चक्खम्मि वि तुमम्मि अङ्गेहिं ।
वालअ पुच्छीज्जन्ती ण आणिमो कस्स किं भणिमो ॥४७॥ माणिक्कराअस्स ।
[क्षीयमाणैः अनुदिनं प्रत्यक्षे अपि त्वयि अङ्गैः ।
बालक पृच्छयमाना न जानीमः कस्य किं भणामः ॥] (माणिक्यराजस्य)

47. O boy ! I do not know what to say in reply to any one when I am questioned as to why I was observed to have my limbs getting emaciated daily, even when you were present (before my eyes).

अङ्गाणं तणुआरअ सिक्खावअ दीह-रोइअव्वाणं ।
विणआइक्कमआरअ मा मा णं पम्हसिज्जासु ॥४८॥ मिह(हि ?)रस्स ।
[अङ्गानां तनुकारक शिक्षक (शिक्षापक) दीर्घ-रोदितव्यानाम् ।
विनयातिक्रमकारक मा मा एनां प्रस्मरिष्यसि ॥] (मिहिरस्य)

48. O you who are the cause of emaciation of (her) limbs, the teacher of her long weepings and the cause of transgression in her decorum ! do not (please) remember her (any more).

अण्णह ण तीरइ च्चिअ परिवड्ढन्त-गरुअं पिअअमस्स ।
मरण-विणोएण विणा विरमावेउं विरह-दुक्खं ॥४९॥ अणवत्थस्स ।
[अन्यथा न शक्यते एव परिवर्द्धमान-गुरुकं प्रियतमस्य ।
मरण-विनोदेन विना विरमयितुं विरह-दुःखम् ॥] (अनवस्थस्य)

49. The augmenting and heavy sorrow of separation cannot be assuaged by any means other than the pleasant pursuit of death.

वण्णन्तीहिँ तुह गुणे बहुसो अम्हेहिँ छिञ्छई-पुरओ ।
वालअ सअमेअ कओसि दुल्लहो कस्स कुप्पामो ॥५०॥ सङ्कुरसत्तिस्स ।
[वर्णयन्तीभिः तव गुणान् बहुशः अस्माभिः असती-पुरतः ।
वालक स्वयं एव कृतः असि दुर्लभः कस्य कुप्यामः ॥] (शङ्कराशक्तेः)

50. O boy ! we have ourselves made you inaccessible to us by our frequently describing your virtues in presence of unchaste women. With whom are we to get angry ?

जाओ सो वि विलक्खो मए वि हसिऊण गाढमुवगूढो ।
पढमोसरिअस्स णिअंसणस्स गण्ठिं विमग्गन्तो ॥५१॥ चन्दस्स ।
[जातः सः अपि विलक्षः मया अपि हसित्वा गाढं उपगूढः ।
प्रथमापसृतस्य निवसनस्य ग्रन्थिं विमार्गयमाणः ॥] (चन्द्रस्य)

51. He himself felt embarrassed and I also laughed and embraced him closely, when he sought for the knot of my undergarment, which was already removed (i.e. untied).

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कण्डुज्जुआ वराई अज्ज तए सा कआवराहेण ।
अलसाइअ-रुण्ण-विअम्भिआइँ दिअहेण सिक्खविआ ।।५२।। कअलीहरस्स ।
[काण्डर्जुका वराकी अद्य त्वया सा कृतापराधेन ।
अलसायित-रुदित-विजृम्भितानि दिवसेन शिक्षिता ।।] (कदलीगृहस्य वा कदलीहरस्य)

52. Today by you guilty of offences has that pitiable woman, straight-natured as a stick (or an arrow) (i.e. simple-minded), been trained in a day by you in the acts of languishing, weeping and yawning.

अवराहेहिँ वि ण तहा पत्तिअ जह मं इमेहिँ दुम्मेसि ।
अवहत्थिअ-सब्भावेहिँ सुहअ दक्खिण्ण-भणिएहिँ ।।५३।। जअराअस्स ।
[अपराधैः अपि न तथा प्रतीहि यथा मां एभिः दुनोषि ।
अपहस्तित-सद्भावैः सुभग दाक्षिण्य-भणितैः ।।] (जयराजस्य)

53. O favourite one ! believe me (when I say) that you do not afflict me so much by your offences as by these your courteous words bereft of good feeling.

मा जूर पिआलिङ्गण-सरहस-भमिरीणँ बाहु-लइआणं ।
तुण्हिक्क-परुण्णेण अ इमिणा माणंसिणि मुहेण ।।५४।। अल्लस्स ।
[मा खिद्यस्व प्रियालिङ्गन-सरभस-भ्रमणशीलाभ्यां बाहु-लतिकाभ्याम् ।
तूष्णिक-प्ररुदितेन च अनेन मनस्विनि मुखेन ।।] (अल्लस्य ? आर्द्रस्य ?)

54. O proud lady ! with this your face weeping silently, you (please) do not feel annoyed with your creeper-like arms which are shaking with the (violent) pleasure of the embrace of your beloved.

मा वच्च पुप्फ-लाविर देवा उअअञ्जलीहिँ तूसन्ति ।
गोआअरीअ पुत्तअ सीलुम्मूलाइँ कूलाइं ।।५५।। णन्दणस्स ।
[मा व्रज पुष्प-लवनशील देवाः उदकाञ्जलिभिः तुष्यन्ति ।
गोदावर्याः पुत्रक शीलोन्मलानि कूलानि ।।] (नन्दनस्य)

55. O boy engaged in plucking flowers ! do not go (there), the gods become pleased by offers of handfuls of water (only). The banks of the Godāvarī are apt to vitiate morality.

वअणे वअणम्मि चलन्त-सीस-सुण्णावहाण-हुंकारं ।
सहि देन्ति णीसासन्तरेसु कीस म्ह दुम्मेसि ।।५६।। असोअस्स ।
[वचने वचने चलच्-छीर्ष-शून्यावधान-हुंकारम् ।
सखि ददती निःश्वासान्तरेषु किमिति अस्मान् दुनोषि ।।] (अशोकस्य)

56. O friend ! why do you distress us by answering every question (asked by us) with the sounds of *huṁ huṁ* uttered with vacant attention and the shaking of your head during the intervals of your sighs ?

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सब्भावं पुच्छन्ती बालअ रोआविआ तुह पिआए ।
णत्थि व्विअ कअ-सवहं हासुम्मिस्सं भणन्तीए ।।५७।। सअस्स ।
[सद्भावं पृच्छन्ती बालक रोदिता तव प्रियया ।
नास्ति एव कृत-शपथं हासोन्मिश्रं भणन्त्या ।।] (शकस्य ?)

57. O boy ! while asking your beloved about your affection (towards her) I was caused to shed tears by her telling me, by resorting to oath mixed with a smile, that there was none (i.e. no affection on your part).

एत्थ मए रमिअव्वं तीअ समं चिन्तिऊण हिअएण ।
पामर-कर-सेओल्ला णिवडइ तुवरी वविज्जन्ती ।।५८।। गुणमन्दिअस्स ।
[अत्र मया रन्तव्यं तया समं चिन्तयित्वा हृदयेन ।
पामर-कर-स्वेदार्द्रा निपतति तुवरी उप्यमाना ।।] (गुणमन्दिकस्य ?)

58. 'Her shall I carry on dalliance with her'—when the rustic man was (thus) thinking in his mind, the *Tuvarī* (pulses) to be sown fell (on the ground) wet with the sweat in his hands.

गह-वइ-सुओच्चिएसु वि फलही-वेण्टेसु उअह वहुआए ।
मोहं भमइ पुलइओ विलग्ग-सेअङ्गुली हत्थो ।।५९।। हालस्स ।
[गृहपति-सुतावचितेषु अपि कर्पास-वृन्तेषु पश्यत वध्वाः ।
मोघं भ्रमति पुलकितः विलग्न-स्वेदाङ्गुलिः हस्तः ।।] (हालस्य)

59. Look (here) ! the horripilated hand of the young lady, with its sweating fingers, turns in vain towards the stalks of cotton-flowers plucked by the householder's son (i.e. my husband).

अज्जं मोहण-सुहिअं मुअत्ति मोत्तू पलाइए हलिए ।
दर-फुडिअ-वेण्ट-भारोणआइ हसिअं व फलहीए ।।६०।। जण्णन्दसारस्स ।
[आर्यां मोहन-सुखितां मृता इति मुक्त्वा पलायिते हलिके ।
दर-स्फुटित-वृन्त-भारावनतया हसितं इव कार्पास्या ।] (यज्ञानन्दसारस्य)

60. The ploughman, having run away by leaving the noble lady in the rapture of dalliance, because he thought her to be dead, the cotton-plant bent down under the weight of the slightly flowering stalks, smiled a smile (as it were).

णीसासुक्कम्पिअ-पुलइएहिँ जाणन्ति णच्चिउं धण्णा ।
अम्हारिसीहिँ दिट्ठे पिअम्मि अप्पा वि वीसरिओ ।।६१।। रोलएवस्स ।
[निःश्वासोत्कम्पित-पुलकितैः जानन्ति नर्तितुं धन्याः ।
अस्मादृशीभिः दृष्टे प्रिये आत्मा अपि विस्मृतः ।।] (रोलदेवस्य)

61. Those (female) persons are lucky who know how to dance with sighs,

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tremble and horripilation. But by women like us our own selves are forgotten when we see our beloved persons.

तणुएण वि तणुइज्जइ खीएण वि खिज्जइ बला इमिणा ।
मज्झत्थेण वि मज्झेण पुत्ति कह तुज्झ पडिवक्खो ॥६२॥ भाउलस्स ।

[तनुकेन अपि तनूयते क्षीणेन अपि क्षीयते बलात् अनेन ।
मध्यस्थेन अपि मध्येन पुत्रि कथं तव प्रतिपक्षः ॥] (भाउलस्य ? अम्याकुलस्य ?)

62. O girl ! how have your rivals been forcibly rendered emaciated and withered by this your waist which (itself) is slender and weak being situated in the middle (of your) body (*madhyastha* also meaning 'unconcerned as a middle person') ?

वाहिव्व वेज्ज-रहिओ धण-रहिओ सुअण-मज्झ-वासो व्व ।
रिउ-रिद्धि-दंसणम्मिव दूसहणीओ तुह विओओ ॥६३॥ वामएवस्स ।

[व्याधिः इव वैद्य-रहितः धन-रहितः स्वजन-मध्य-वासः इव ।
रिपु-ऋद्धि-दर्शनं इव दुःसहनीयः तव वियोगः ॥] (वामदेवस्य)

63. Separation from you is very much unbearable (to me) like a disease untreated by a physician, like one's residence in the midst of kinsmen without one's possession of wealth, and like one's observing the opulence of one's enemy.

कोत्थ जअम्मि समत्थो थइउं वित्थिण्ण-णिम्मलुत्तुङ्गं ।
हिअअं तुज्झ णराहिव गअणं च पओहरं मोत्तुं ॥६४॥ विलासस्स ।

[कः अत्र जगति समर्थः स्थगयितुं विस्तीर्ण-निर्मलोत्तुङ्गम् ।
हृदयं तव नराधिप गगनं च पयोधरान् मुक्त्वा ॥] (विलासस्य)

64. O king ! what things on earth excepting *payodharas* (female breasts, as also clouds) are able to cover your chest as well as the sky, which are (both) expansive, unsullied and high ?

आअण्णेइ अडअणा कुडङ्ग-हेट्ठम्मि दिण्ण-संकेआ ।
अग्ग-पअ-पेल्लिआणं मम्मरअं जुण्ण-पत्ताणं ॥६५॥ मज्झस्स ।

[आकर्णयति असती कुड़ङ्ग-तले दत्त-संकेता ।
अग्र-पद-प्रेरितानां मर्म्मरकं जीर्ण-पत्राणां ॥] (मध्यस्य)

65. The unchaste woman, with whom assignation is arranged under a (particular) bower, hears the rustling sound of withered leaves when trodden under the tips of (the lover's) toes.

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अहिलेन्ति सुरहि-णीससिअ-परिमलाबद्ध-मण्डलं भमरा ।
अमुणिअ-चन्द-परिहवं अपुव्व-कमलं मुहं तिस्सा ॥६६॥ वसन्तस्स ।
[अभिलीयन्ते सुरभि-निःश्वसित-परिमलाबद्ध-मण्डलं भ्रमराः ।
अज्ञात-चन्द्र-परिभवं अपूर्व्व-कमलं मुखं तस्याः ॥] (वसन्तस्य)

66. The *bhramaras* (the libertines, and also the bees) run forward towards her face, which resembles a unique lotus which never experienced a defeat (in beauty) from the moon and they so act by forming a circle (around it) because of the fragrance of her breaths.

धीरावलम्बिरीअ वि गुरु-अण-पुरओ तुमम्मि वोलीणे ।
पडिओ से अच्छि-णिमीलणेण पम्ह-ट्ठिओ वाहो ॥६७॥ वाहवस्स ।
[धैर्यावलम्बनशीलायाः अपि गुरु-जन-पुरतः त्वयि व्यतिक्रान्ते ।
पतितः तस्याः अक्षि-निमीलनेन पक्ष्म-स्थितः बाष्पः ॥] (वासवस्य ?)

67. You having gone away, the tears sticking to the eyelashes (of the lady) who preserved her fortitude in presence of her elders, fell down when she closed her eyes (later on).

भरिमो से सअण-परम्मुहीअ विअलन्त-माण-पसराए ।
कइअव-सुत्तुव्वत्तण-थण-कलस-प्पेल्लण-सुहेल्लिं ॥६८॥ उच्छेउस्स ।
[स्मरामः तस्याः शयन-पराङ्मुख्याः विगलन्-मान-प्रसरायाः ।
कैतव-सुप्तोद्वर्त्तन-स्तन-कलश-प्रेरण-सुख-केलिम् ॥] (उत्सेतुकस्य)

68. I remember the amorous pleasure caused by (the touch of) her jar-like breasts when she changed her side in her pretending sleep when the course of her anger vanished, although she (at first) lay down with her face turned on the opposite direction.

फग्गु-च्छण-णिद्दोसं केण वि कद्दम-पसाहणं दिण्णं ।
थण-अलस-मुह-पलोट्टन्त-सेअ-धोअं किणो धुअसि ॥६९॥ सूरस्स ।
[फल्गु-क्षण-निर्दोषं केन अपि कर्द्दम-प्रसाधनं दत्तम् ।
स्तन-कलश-मुख-प्रलुठत्-स्वेद-धौतं किमिति धावयसि ॥] (सूर्य्यस्य वा शूरस्य)

69. Why do you wash off the decorative mud flung by some one (on your person) innocently during the vernal festivity, even when it (the mud) has been wiped away by the sweat rolling down from the tips of your jar-like breasts ?

किं ण भणिओ सि बालअ गामणि-धूआइ गुरु-अण-समक्खं ।
अणिमिसमीसीसि-वलन्त-वअण-णअणद्ध-दिट्ठेहिं ॥७०॥ बहुराह(ज?)स्स ।
[किं न भणितः असि बालक ग्रामणी-दुहित्रा गुरुजन-समक्षम् ।
अनिमिषं ईषदीषद्-वलद्-वदन-नयनार्द्ध-दृष्टैः ॥] (बहुराजस्य ?)

70. O boy ! what have you not been told in the presence of the elderly

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people by the daughter of the village-head through her half-glances cast incessantly by her face turning slightly (towards you) ?

णअणब्भन्तर-घोलन्त-बाह-भर-मन्थराइ दिट्ठीए ।
पुणरुत्त-पेच्छरीए बालक किं जं ण भणिओ सि ।।७१।। हालस्स ।
[नयनाभ्यान्तर-घूर्णिमान-बाष्प-भर-मन्थरया दृष्ट्या ।
पुनरुक्त-प्रेक्षणशीलया बालक किं यत् न भणितः असि ।] (हालस्य)

71. O boy ! what is that which you have not been spoken to (by her) gazing repeatedly (towards you) with her looks dull on account of the flood of tears rolling in the interior of her eyes ?

जो सीसम्मि विइण्णो मज्झ जुआणेहिँ गण-वई आसी ।
तं व्विअ एण्हिं पणमामि हअ-जरे होहि संतुट्ठा ।।७२।।
[यः शीर्षे वितीर्णः मम युवभिः गण-पतिः आसीत् ।
तं एव इदानीं प्रणमामि हत-जरे भव सन्तुष्टा ।।]

72. I bow down now before the same idol of Gaṇapati which was placed (as a pillow) under my head by the young men. O wretched decrepitude ! be (now) pleased.

अन्तोहुत्तं डज्जइ जाआ-सुण्णे घरे हलिअ-उत्तो ।
उक्खाअ-णिहाणाइं व रमिअ-ट्ठाणाइँ पेच्छन्तो ।।७३।। णाहहत्थिस्स ।
[अन्तर्-अभिमुखं दह्यते जाया-शून्ये गृहे हालिक-पुत्रः ।
उत्खात-निधानानि इव रमित-स्थानानि प्रेक्षमाणः ।।] (नाथहस्तिनः ?)

73. While looking at the places of dalliance, as if they were so many treasure-spots already dug out, the ploughman's son feels grieved internally.

णिद्दा-भङ्गो आवण्डुरत्तणं दीहरा अ णीसासा ।
जाअन्ति जस्स विरहे तेण समं कीरिसो माणो ।।७४।। हालस्स ।
[निद्रा-भङ्गः आपाण्डुरत्वं दीर्घाः च निःश्वासाः ।
जायन्ते यस्य विरहे तेन समं कीदृशः मानः ।।] (हालस्य)

74. What sort of anger can be cherished against a person, in whose separation there arise interruption of sleep, whitishness (in features) and long sighs ?

तेण ण मरामि मण्णूहिँ पूरिआ अज्ज जेण रे सुहअ ।
तोग्गअ-मणा मरन्ती मा तुज्झ पुणो वि लग्गिस्सं ।।७५।।
[तेन न म्रिये मन्युभिः पूरिता अद्य येन रे सुभग ।
त्वद्-गत-मनाः म्रियमाणा मा तव पुनः अपि लगिष्यामि ।।]

75. O favourite one ! though I am full of (all sorts of) indignation, (yet)

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I do not like to die today lest I should not get hold of you (as my lover in the next birth) after having died with my mind absorbed in yourself.

अवरज्झसु वीसद्धं सव्वं ते सुहअ विसहिमो अम्हे ।
गुण-णिब्भरम्मि हिअए पत्तिअ दोसा ण माअन्ति ॥७६॥ माउराअस्स ।

[अपराध्यस्व विस्रब्धं सर्वं ते सुभग विषहामहे वयम् ।
गुण-निर्भरे हृदये प्रतीहि दोषाः न मान्ति ॥] (मातृराजस्य)

76. O favourite one ! commit without hesitation all kinds of offences and I shall put up with all of them so far as you are concerned. Believe me (when I say) that no faults (of yours) will find a place in my mind full of (your) virtues.

भरिउच्चरन्त-पसरिअ-पिअ-संभरण-पिसुणो वराईए ।
परिवाहो विअ दुक्खस्स वहइ णअण-ट्ठिओ वाहो ॥७७॥ वीसेसरसीहस्स ।

[भृतोच्चरत्-प्रसृत-प्रिय-संस्मरण-पिशुनः वराक्याः ।
परीवाहः इव दुःखस्य वहति नयन-स्थितः बाष्पः ॥] (विश्वेश्वरसिंहस्य)

77. The tears in the eyes of that poor girl, indicative of her remembrance of her lover and moving with full overflow, run like an inundation of sorrows.

जं जं करेसि जं जं जप्पसि जह तुमं णिअच्छेसि ।
तं तमणुसिक्खिरीए दीहो दिअहो ण संपडइ ॥७८॥ कल्लणसीहस्स ।

[यत् यत् करोषि यत् यत् जल्पसि यथा त्वं निरीक्षसे (निध्यायसि) ।
तत् तत् अनुशिक्षणशीलायाः दीर्घः दिवसः न संपद्यते ॥] (कल्याणसिंहस्य वा
कल्हणसिंहस्य)

78. (Her) days do not appear (to her) as long while she engages herself in imitating all what you do and all what you speak and (also) the manner in which you cast your glance.

भण्डन्तीअ तणाइं सोत्तुं दिण्णाइँ जाइँ पहिअस्स ।
ताइं च्चेअ पहाए अज्जा आअड्ढइ रुअन्ती ॥७९॥ अत्थस्स ? ।

[भर्त्सयन्त्या तृणानि स्वप्तुं दत्तानि यानि पथिकस्य ।
तानि एव प्रभाते आर्या आकर्षति रुदती ॥] (अर्थस्य ?)

79. The noble lady shedding tears collects in the morning the very straws which (on the previous night) she gave in a reproaching spirit to the traveller to sleep upon.

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वसणम्मि अणुव्विग्गा विहवम्मि अगव्विग्रा भए धीरा ।
होन्ति अहिण्ण-सहावा समेसु विसमेसु सप्पुरिसा ॥८०॥ पणालस्स ।

[व्यसने अनुद्विग्नाः विभवे अगर्विताः भये धीराः ।
भवन्ति अभिन्न-स्वभावाः समेषु विषमेषु सत्-पुरुषाः ॥] (प्रणालस्य)

80. Good men remain with their nature unchanged in circumstances even or odd, because they are unperturbed in adversity, unconceited in prosperity and steady in danger.

अज्ज सहि केण गोसे कं पि मणे वल्लभं भरन्तेण ।
अम्हं मअण-सराहअ-हिअअ-व्वण-फोडणं गीअं ॥८१॥ केसवस्स ।

[अद्य सखि केन प्रातः कां अपि मन्ये वल्लभां स्मरता ।
अस्माकं मदन-शराहत-हृदय-व्रण-स्फोटनं गीतम् ॥] (केशवस्य)

81. O friend ! I think some one recollecting his beloved is singing this morning in such a way as causes bursting of the wound in our heart struck by Madana's (Love's) arrows.

उट्ठन्त-महारम्भे थणए दट्ठूण मुद्ध-वहुआए ।
ओसण्ण-कवोलाए णीससिअं पढम-घरिणीए ॥८२॥ मत्तगइन्दस्स ।

[उत्तिष्ठन्महारम्भौ स्तनौ दृष्ट्वा मुग्ध-वध्वाः ।
अवसन्न-कपोलया निःश्वसितं प्रथम-गृहिण्या ॥] (मत्तगजेन्द्रस्य)

82. The first wife (of the man) with her withered cheeks heaves a sigh on finding the breasts of her simple co-wife which begin to rise in wide dimension.

गरुअ-छुहाउलिअस्स वि वल्लह-करिणी-मुहं भरन्तस्स ।
सरसो मुणाल-कवलो गअस्स हत्थे च्चिअ मिलाणो ॥८३॥

[गुरुक-क्षुधाकुलितस्य अपि वल्लभ-करिणी-मुखं स्मरतः ।
सरसः मृणाल-कवलः गजस्य हस्ते एव म्लानः ॥]

83. The morsel of juicy lotus-stalks withers in the trunk of the elephant (not devouring it) on recollecting the face of his dear mate, although he is distressed with a strong hunger.

पसिअ पिए का कुविआ सुअणु तुमं पर-अणम्मि को कोवो ।
को हु परो णाह तुमं कीस अपुण्णाण मे सत्ती ॥८४॥ कुविन्दस्स ।

[प्रसीद प्रिये, का कुपिता, सुतनु त्वं, पर-जने कः कोपः ।
कः खलु परः, नाथ त्वं, किमिति, अपुण्यानां मे शक्तिः ॥] (कुविन्दस्य)

84. O dear one ! be propitious. Who is angry ? O fair-bodied one ! you are (angry). What kind of anger does avail a stranger ? Who is a stranger ?

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Lord ! You are so (i.e. a stranger). How is that possible ? There is the power of my demerits.

एहिसि तुमं त्ति णिमिसं व जग्गिग्रं जामिणीग्र पढमद्धं ।
सेसं संताव-परव्वसाइ वरिसं व वोलीणं ॥८५॥ ग्रल्लस्स ।

[एष्यसि त्वं इति निमिषं इव जागरितं यामिन्याः प्रथमार्द्धम् ।
शेषं सन्ताप-परवशायाः वर्षं इव व्यतिक्रान्तम् ॥] (ग्रार्द्रस्य)

85. 'You will be coming'—thus thinking she remained awake during the first half of the night (passing it) like a minute. The rest (of the night) was passed by her as if it were a year, being under the control of grief (in your absence).

ग्रवलम्बह मा सङ्कह ण इमा गह-लङ्घिग्रा परिब्भमइ ।
ग्रत्थक्क-गज्जिउब्भन्त-हित्थ-हिग्रग्रा पहिग्र-जाग्रा ॥८६॥ दुद्धरस्स ।

[ग्रवलम्बध्वं मा शङ्कध्वं न इयं ग्रह-लङ्घिता परिभ्रमति ।
ग्राकस्मिक-गर्ज्जितोद्भ्रान्त-त्रस्त-हृदया पथिक-जाया ॥] (दुर्द्धरस्य)

86. Catch hold of her. Do not hesitate; as she is not wandering as being possessed by evil stars (or spirits). This wife of the traveller has her heart alarmed and bewildered by the sudden rumbling (of the clouds).

केसर-रग्र-विच्छड्डे मग्ररन्दो होइ जेत्तिग्रो कमले ।
जइ भमर तेत्तिग्रो ग्रण्णहिंपि ता सोहसि भमन्तो ॥८७॥

[केसर-रजो- विस्तृते मकरन्दः भवति यावान् कमले ।
यदि भ्रमर तावान् ग्रन्यस्मिन् ग्रपि तदा शोभसे भ्रमन् ॥]

87. O bee ! it will then behove you to hover near any other flower if there exists (in it) the same amount of honey as there is in the lotus diffused with the pollens in its filaments.

पेच्छन्ति ग्रणिमिसच्छा पहिग्रा हलिग्रस्स पिट्ठ-पण्डुरिग्रं ।
धूग्रं दुद्ध-समुद्दुत्तरन्त-लच्छिं विग्र सग्रण्हा ॥८८॥ सुरहिवच्छस्स ।

[प्रेक्षन्ते ग्रनिमिषाक्षाः पथिकाः हलिकस्य पिष्ट-पाण्डुरिताम् ।
दुहितरं दुग्ध-समुद्रोत्तरल्-लक्ष्मीं इव सतृष्णाः ॥] (सुरभिवत्सस्य?)

88. The travellers with winkless eyes look longingly at the daughter of the ploughman whitish like flour, just as the gods looked wistfully at Lakshmi risen from the milk-ocean,

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कस्स भरिसि त्ति भणिए को मे अत्थि त्ति जम्पमाणाए ।
उव्विग्ग-रोइरीए अम्हे वि रुआविआ तीए ।।८९।। सुरहिवच्छस्स ।
[कस्य स्मरसि इति भणिते कः मे अस्ति इति जल्पमानया ।
उद्विग्न-रोदनशीलया वयं अपि रोदिताः तया ।।] (सुरभिवत्सस्य?)

89. Having said (to us)—'Who is mine ?' in reply to our question as to whom she was thinking about, she, shedding tears in sorrow, made us also weep.

पाअ-पडिअं अहव्वे किं दाणिं ण उट्ठवेसि भत्तारं ।
एअं विअ अवसाणं दूरं पि गअस्स पेम्मस्स ।।९०।। हालस्स ।
[पाद-पतितं अभव्ये किं इदानीं न उत्थापयसि भर्त्तारम् ।
एतत् एव अवसानं दूरं अपि गतस्य प्रेम्णः ।।] (हालस्य)

90. O uncivil woman ! why do you now not raise your husband fallen at your feet ? This indeed is the climax of love grown far (in intensity).

तड-विणिहिअग्गहत्था वारि-तरङ्गेहिं घोलिर-णिअम्बा ।
सालूरी पडिबिम्बे पुरुसाअन्तिव्व पडिहाइ ।।९१।। हालस्स ।
[तट-विनिहिताग्रहस्ता वारि-तरङ्गैः घूर्णनशील-नितम्बा ।
शालूरी प्रतिबिम्बे पुरुषायमाणा इव प्रतिभाति ।।] (हालस्य)

91. The female frog, having placed the foreparts of her hands on the bank (of the waters) and with her hips turned round by the waves of the waters, looks as if she were acting the male mate (in dalliance) on her own image.

सिक्करिअ-मणिअ-मुह-वेविआइँ धुअ-हत्थ-सिञ्जिअव्वाइं ।
सिक्खन्तु वोडहीओ कुसुम्भ तुम्ह प्पसाएण ।।९२।। णन्दिउद्ध(ड्ढ ?)स्स ।
[सीत्कृत-मणित-मुख-वेपितानि धुत-हस्त-शिञ्जितव्यानि ।
शिक्षन्तां कुमार्य्यः (तरुण्यः) कुसुम्भ युष्माकं प्रसादेन ।।] (नन्दिवृद्धस्य)

92. O safflower ! may the virgins learn through your grace (of thronpricks) how to produce the hissing sound, the murmuring (during dalliance), distortion of the face and also the jingling sound of ornaments because of shaking of hands.

जेत्तिअ-मेत्ता रच्छा णिअम्ब कह तेत्तिओ ण जाओसि ।
जं छिप्पइ गुरु-अण-लज्जिओसरन्तो वि सो सुहओ ।।९३।। पालितस्स ।
[यावन्-मात्रा रथ्या नितम्ब कथं तावन् न जातः असि ।
यत् स्पृश्यते गुरु-जन-लज्जितापसरन् अपि सः सुभगः ।।] (पालितस्य)

93. O buttocks ! why were you not born with the same breadth as that

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of the high-way, for, the favourite one is touched by you even when he moves away out of shame in the presence of elderly people.

मरगअ-सूई-विद्धं व मोत्तिअं पिअइ आअअ-ग्गीओ ।
मोरो पाउस-आले तणग्ग-लग्गं उअअ-बिन्दुं ।।९४।। पालितस्स ।

[मरकत-सूची-विद्धं इव मौक्तिकं पिबति आयत-ग्रीवः ।
मयूरः प्रावृट्-काले तृणाग्र-लग्नं उदक-बिन्दुम् ।।] (पालितस्य)

94. The peacock with its neck extended drinks in the rainy season the drops of waters stuck to the tips of grasses as if they were so many pearls set with the needles made of emeralds.

अज्जाइ णील-कञ्चुअ-भरिउव्वरिअं विहाइ थण-वट्टं ।
जल-भरिअ-जलहरन्तर-दरुग्गअं चन्द-बिम्बं व्व ।।९५।। मीणसामिणो ।

[आर्य्यायाः नील-कञ्चुक-भृतोर्व्वरितं विभाति स्तन-पृष्ठम् ।
जल-भृत-जलधरान्तर-दरोद्गतं चन्द्र-बिम्बं इव ।।] (मीनस्वामिनः)

95. The surface of the breast of the noble lady remaining (partly) bare, though it is covered by a blue robe, looks graceful like the orb of the moon slightly coming out from within the (blue) clouds laden with water.

राअ-विरुद्धं व कहं पहिओ पहिअस्स साहइ ससङ्कं ।
जत्तो अम्बाण दलं तत्तो दर-णिग्गअं किं पि ।।९६।। ब्रहुल्लस्स ।

[राज-विरुद्धां इव कथां पथिकः पथिकस्य शास्ति (कथयति) सशङ्कम् ।
यतः आम्राणां दलं ततः दर-निर्गतं किं अपि ।।] (बहुलस्य ?)

96. 'Something (i.e. a blossom) has slightly come out from where (bursts) a leaf of the mango trees'—this is what one traveller speaks about to another traveller out of fear, just as if the topic were hostile to the king (i.e. seditious).

धण्णा ता महिलाओ जा दइअं सिविणए वि पेच्छन्ति ।
णिद्द व्विअ तेण विणा ण एइ का पेच्छए सिविणं ।।९७।। मलअसेहरस्स ।

[धन्याः ताः महिलाः याः दयितं स्वप्ने अपि प्रेक्षन्ते ।
निद्रा एव तेन विना न एति का प्रेक्षते स्वप्नम् ।।] (मलयशेखरस्य)

97. Fortunate are those ladies who see their beloved ones even in dreams. (But) I get no sleep without him. Who (then) will dream a dream ?

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परिरद्ध-कणअ-कुण्डल-गण्ड-त्थल-मणहरेसु सवणेसु ।
अण्णअ-समअ-वसेण अ परिहिज्जइ ताल-वेण्ट-जुअं ॥९८॥
[परिरब्ध-कनक-कुण्डल-गण्ड-स्थल-मनोहरयोः श्रवणयोः ।
अन्यक-समय-वशेन च परिध्रियते ताल-वृन्त-युगम् ॥]

98. A pair of palm-stalks is worn under the influence of a different occasion on the ears, which (generally) are charming because of their touching the cheeks with the golden earrings.

मज्झण्ह-पत्थिअस्स वि गिम्हे पहिअस्स हरइ संतावं ।
हिअअ-ट्ठिअ-जाआ-मुह-मअङ्क-जोण्हा-जल-प्पवाहो ॥९९॥ मङ्गलकलसस्स ।
[मध्याह्न-प्रस्थितस्य अपि ग्रीष्मे पथिकस्य हरति सन्तापम् ।
हृदय-स्थित-जाया-मुख-मृगाङ्क-जोत्स्ना-जल-प्रवाहः ॥] (मङ्गलकलसस्य)

99. In summer the heat (of love) of the traveller, sojourneying at midday, is extinguished by the stream of water in the shape of light of the moon-like face of his wife residing in his heart.

भण को ण रुस्सइ जणो पत्थिज्जन्तो अएस-कालम्मि ।
रति-वाअडा रुअन्तं पिअं वि पुत्तं सवइ माआ ॥१००॥ महोहिअस्स ।
[भण कः न रुष्यति जनः प्रार्थ्यमानः अदेश-काले ।
रति-व्यापृता रुदन्तं प्रियं अपि पुत्रं शपते माता ॥] (महौधिकस्य ?)

100. Tell (me)—'who does not get angry when solicited (for a meeting) in an improper place and time ?' The mother curses even the dear (little) son crying when she is engaged in amour.

एत्थ चउत्थं विरमइ गाहाणँ सअं सहाव-रमणिज्जं ।
सोऊण जं ण लग्गइ हिअए महुरत्तणेण अमअं पि ॥१०१॥
[अत्र चतुर्थं विरमति गाथानां शतं स्वभाव-रमणीयम् ।
श्रुत्वा यत् न लगति हृदये मधुरत्वेन अमृतं अपि ॥]

101. Here ends the fourth century of *gāthās*, so charming by nature with regard to whose sweetness even ambrosia does not appeal (more) to the heart of one who hears them.

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(The Fifth Century)

(पञ्चमं शतकम्)

डज्झसि डज्झसु कट्टसि कट्टसु श्रह फुडसि हिश्रश्र ता फुडसु ।
तह वि परिसेसिश्रो च्चिश्र सो हु मए गलिश्र-सब्भावो ॥१॥ हालस्स ।

[दह्यसे दह्यस्व क्वथ्यसे क्वथ्यस्व अथ स्फुटसि हृदय तत् स्फुट ।
तथा अपि परिशेषितः एव सः खलु मया गलित-सद्भावः ॥] (हालस्य)

1. O heart ! be burnt if you so like to be, be boiled if you so want to be, or burst if you so wish to do; but yet I have terminated with him as he is without affection.

दट्ठूण रुन्द-तुण्डग्ग-णिग्गग्रं णिश्र-सुश्रस्स दाढग्गं ।
भोण्डी विणा वि कज्जेण गाम-णिश्रडे जवे चरइ ॥२॥ विग्गहस्स ।

[दृष्ट्वा विशाल-तुण्डाग्र-निर्गतं निज-सुतस्य दंष्ट्राग्रम् ।
शूकरी विना अपि कार्य्येण ग्राम-निकटे जवान् चरति ॥] (विग्रहस्य)

2. The sow wanders in barley-fields near the village without anything to do (there) on seeing her own son's sharp teeth come out of the tip of his large snout.

हेला-करग्ग-श्रड्ढिश्र-जल-रिक्कं साश्ररं पश्रासन्तो ।
जश्रइ श्रणिग्गह-वडवग्गि-भरिश्र-गगणो गणाहिवई ॥३॥ पोट्टिसस्स ।

[हेला-कराग्राकृष्ट-जल-रिक्तं सागरं प्रकाशयन् ।
जयति अनिग्रह-वड़वाग्नि-भृत-गगनः गणाधिपतिः ॥] (पोट्टिसस्य)

3. The Lord of the Gaṇas (i.e. the deity Gaṇeśa, as well as the chief of the tribal community) is victorious by laying bare the ocean with its waters quaffed off easily by his trunk and by filling up the sky with the submarine fire which could not be subdued.

एएण च्चिश्र कङ्केल्लि तुज्झ तं णत्थि जं ण पज्जत्तं ।
उवमिज्जइ जं तुह पल्लवेण वर-कामिणी-हत्थो ॥४॥ कड्डिल्लस्स ।

[एतेन एव कङ्केल्ले तव तत् नास्ति यत् न पर्य्याप्तम् ।
उपमीयते यत् तव पल्लवेन वर-कामिनी-हस्तः ॥] (कर्षणशीलस्य ?)

4. O Aśoka (tree)! it is for this (reason) (it may be said) that you do not possess that thing which is not plentiful, for, the hand of an excellent woman is compared with your twig.

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रसिअ विअड्ढ विलासिअ समअण्णअ सच्चअं असोओ सि ।
वर-जुअइ-चलण-कमलाहओ वि जं विअससि सअण्हं ।।५।। बम्हआरिणो ।

[रसिक विदग्ध विलासिन् समयज्ञ सत्यकं अशोकः असि ।
वर-युवति-चरण-कमलाहतः अपि यत् विकससि सतृष्णम् ।।] (ब्रह्मचारिणः)

5. O (Aśoka) tree who is appreciator (of taste), artful, sportive, and conscious of the proper season ! you are really *a-śoka* i.e. sorrow-less, for, you longingly bloom when kicked by the lotus-feet of excellent youthful women.

बलिणो वाआ-बन्धे चोज्जं णिउणत्तणं च पअडन्तो ।
सुर-सत्थ-कआणन्दो वामण-रूवो हरी जअइ ।।६।। भोजअस्स ।

[बलेः (बलिनश्च) वाचा-बन्धे चोद्यं (आश्चर्यं) निपुणत्वं च प्रकटयन् ।
सुर-सार्थ-कृतानन्दः वामन-रूपः हरिः जयति ।।] (भोजकस्य)

6. The restrained paramour, who displays the wonderful power and skill in silencing the words of the strong (i.e. the door-keepers) and who causes delight (to all) by using speech with attractive import, is victorious; just as Hari (Vishṇu) in the form of the Dwarf, who displays wonder and art in reply in clever words to (King) Bali and who causes delight to the host of gods, is victorious.

विज्जाविज्जइ जलणो गह-वइ-धूआइ वित्थअ-सिहोवि ।
अणुमरण-घणालिङ्गण-पिअअम-सुह-सिज्जिरङ्गीए ।।७।। अणुराअस्स ।

[विध्माप्यते (निर्वाप्यते) ज्वलनः गृह-पति-दुहित्रा विस्तृत-शिखः अपि ।
अनुमरण-घनालिङ्गन-प्रियतम-सुख-स्विद्यदङ्गया ।।] (अनुराज(ग ?)स्य)

7. Fire with spreading flames is extinguished by the daughter of the householder, whose body is perspiring on account of the pleasure of a close embrace of her husband at the time of her death along with him (in the funeral pyre).

जार-मसाण-समुब्भव-भूइ-सुह-प्फंस-सिज्जिरङ्गीए ।
ण समप्पइ णव-कावालिआइ उद्धूलणारम्भो ।।८।। हालस्स ।

[जार-श्मशान-समुद्भव-भूति-सुख-स्पर्श-स्विद्यदङ्गया (स्वेदशीलाङ्गया) ।
न समाप्यते नव-कापालिक्या उद्धूलनारम्भः ।।] (हालस्य)

8. By the new Kāpālikī the act of besmearing (her body with ashes) could not be finished, because her body was perspiring by the pleasant touch of the ashes arising from the ground of cremation of her paramour.

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एक्को पण्हुअइ थणो बीओ पुलएइ णह-मुहालिहिओ ।
पुत्तस्स पिअअमस्स अ मज्झ-णिसण्णाएँ घरणीए ।।९।। हालस्स ।
[एकः प्रस्नौति स्तनः द्वितीयः पुलकति (पुलकितः भवति) नख-मुखालिखितः ।
पुत्रस्य प्रियतमस्य च मध्य-निषण्णायाः गृहिण्याः ।।] (हालस्य)

9. Of the housewife seated midway between her beloved (husband) and her son, one of her breasts trickles and the second one, scratched by his nail points, thrills (with joy).

एत्ताइच्चिअ मोहं जणेइ बालत्तणे वि वट्टन्ती ।
गामणि-धूआ विस-कन्दलि व्व वड्ढीआ काहिइ अणत्थं ।।१०।। भोजअस्स ।
[एतावती एव मोहं जनयति बालत्वे अपि वर्तमाना ।
ग्रामणी-दुहिता विष-कन्दली इव वर्द्धिता करिष्यति अनर्थम् ।।] (भोजकस्य).

10. Even when she is so far in her girlhood the daughter of the village headman causes infatuation, (so) she will create danger (to young men) when she will grow like a poisonous plantain-tree.

अपहुप्पन्तं महि-मण्डलम्मि णह-संट्ठिअं चिरं हरिणो ।
तारा-पुप्फ-प्पअरञ्चिअं व तइअं पअं णमह ।।११।। उअहिस्स ? ।
[अप्रभवत् मही-मण्डले नभः-संस्थितं चिरं हरेः ।
तारा-पुष्प-प्रकराञ्चितं इव तृतीयं पदं नमत ।।] (उदधेः ?)

11. Bow down before the third foot of Hari (Vishṇu) which, not having space to stay on the surface of the earth, remains long in the sky, as if it is being worshipped by the multitude of flowers in the form of stars.

सुप्पउ तइओ वि गओ जामोत्ति सहीओ कीस मं भणह ।
सेहालिआणँ गन्धो ण देइ सोत्तुं सुअह तुम्हे ।।१२।। सिरिसत्तिस्स ।
[स्वपिहि (सुप्यतां) तृतीयः अपि गतः यामः इति सख्यः कस्मात् मां भणथ ।
शेफालिकानां गन्धः न ददाति स्वप्तुं स्वपित यूयम् ।।] (श्रीशक्तेः)

12. O friends ! why do you say to me (thus)—"go to sleep, even the third watch of the night is (already) past." The fragrance of the Śephālikā flowers disturbs my sleep, so please you (all) go to sleep.

कहँ सो ण संभरिज्जइ जो मे तह संठिआइँ अङ्गाइँ ।
णिव्वत्तिए वि सुरए णिज्झाअइ सुरअ-रसिओ व्व ।।१३।। सङ्करस्स ।
[कथं सः न संस्मर्य्यते यः मे तथा संस्थितानि अङ्गानि ।
निर्वर्त्तिते अपि सुरते निध्यायति सुरत-रसिकः इव ।।] (शङ्करस्य)

13. How cannot I remember him who, like an expert in dalliance, used to look (so wistfully) at my limbs lying in that way in their positions, even when dalliance had come to an end.

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सुक्खन्त-बहल-कद्दम-घम्म-विसूरन्त-कमठ-पाठीणं ।
दिट्ठं अदिट्ठ-उव्वं कालेण तलं तड़ाअस्स ॥१४॥
[शुष्यद्-बहल-कर्द्दम-घर्म्म-खिद्यमान-कमठ-पाठीनम् ।
दृष्टं अदृष्ट-पूर्व्वं कालेन तलं तड़ागस्य ॥]

14. The season (of summer) has seen the bottom, hitherto unseen, of the lake wherein the thick mud dried up and tortoises and Pāṭhīna fish suffered from heat.

चोरिअ-रअ-सद्धालुइ मा पुत्ति बभमसु अन्धआरम्मि ।
अहिअअरं लक्खिज्जसि तम-भरिए दीव-सीहव्व ॥१५॥ बम्हअन्तस्स ।
[चौरिक-रत-श्रद्धालुके मा पुत्रि भ्रम अन्धकारे ।
अधिकतरं लक्ष्यसे तमोभृते दीप-शिखा इव ॥] (ब्रह्मयन्त्रस्य ?)

15. O girl ! who so longs for secret dalliance ! do not stroll in darkness lest you should, like the flame of a lamp, be detected more easily in a place full of darkness.

वाहित्ता पडिवअणं ण देइ रूसेइ एक्कमेक्कस्स ।
असई कज्जेण विणा पइप्पमाणे णई-कच्छे ॥१६॥ रोलएवस्स ।
[व्याहृता प्रतिवचनं न ददाति रुष्यति एकैकस्य ।
असती कार्य्येण विना प्रदीप्यमाने नदी-कच्छे ॥] (रोलदेवस्य ?)

16. A fire having broken out on the banks of the river, the unchaste woman, being asked does not give a reply and gets irascible with different people without a cause.

आम असइम्ह ओसर पइ-व्वए ण तुह मइलिअं गोत्तं ।
किं उण जणस्स जाअव्व चन्दिलं ता ण कामेमो ॥१७॥ पालितस्स ।
[आम असत्यः वयं अपसर पति-व्रते न तव मलिनितं गोत्रम् ।
किं पुनः जनस्य जाया इव चन्द्रिलं (नापितं) तावत् न कामयामहे ॥] (पालितस्य)

17. Very well ! (we admit that) we are unchaste. O chaste lady ! you (please) leave (this place), your name (or your family) has not been stained. But we, however, do not long for a barber like the wife of somebody.

णिद्दं लहन्ति कहिअं सुणन्ति खलिअक्खरं ण जम्पन्ति ।
जाहिँ ण दिट्ठो सि तुमं ताओ च्चिअ सुहअ सुहिआओ ॥१८॥ देवएवस्स ।
[निद्रां लभन्ते कथितं शृण्वन्ति स्खलिताक्षरं न जल्पन्ति ।
याभिः न दृष्टः असि त्वं ताः एव सुभग सुखिताः ॥] (देवदेवस्य)

18. O fortunate one ! those women only are happy, by whom you have not been seen, for, they can have sleep, can hear what others say and do not speak in the faltering words.

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बालअ तुमाइ दिण्णं कण्णे काऊण बोर-संघाडि ।
लज्जालुइणी वि वहू घरं गआ गाम-रच्छाए ।।१९।। तुङ्गअस्स ।
[बालक त्वया दत्तं कर्णे कृत्वा बदर-संघाटीम् (संघातम् वा संहतिम्) ।
लज्जालुः अपि वधूः गृहं गता ग्राम-रथ्यया ।।] (तुङ्गकस्य)

19. O boy ! the bashful young woman proceeded homeward by the village high-way, by wearing in her ears the pair of ju-jube fruits presented by you.

अह सो विलक्ख-हिअओ मए अहव्वाएँ अगहिआणुणओ ।
पर-वज्ज-णच्चरीहिं तुम्हेहिँ उवेक्खिओ णेन्तो ।।२०।। हालस्स ।
[अथ सः विलक्ष-हृदयः मया अभव्यया अगृहीतानुनयः ।
पर-वाद्य-नर्तनशीलाभिः युष्माभिः उपेक्षितः निर्यन् ।।] (हालस्य)

20. Has he been neglected by you who are so fond of making others dance to the tune of your own music, when he went away with his heart abashed because of his solicitation was not complied with (by me), an unfortunate one ?

दीसन्तो णअण-सुहो णिव्वुइ-जणओ करेहिँ वि छिवन्तो ।
अब्भत्थिओ ण लब्भइ चन्दो व्व पिओ कला-णिलओ ।।२१।। राअरसिअस्स ।
[दृश्यमानः नयन-सुखः निर्वृति-जनकः (नः) कराभ्यां अपि स्पृशन् ।
(अभ्रस्थितः) अभ्यर्थितः न लभ्यते चन्द्रः इव प्रियः कला-निलयः ।।] (राजरसिकस्य? रागरसिकस्य?)

21. Like the moon my beloved who causes delight to one's eyes when seen, produces the highest bliss when he touches (one) by his hands (by his rays, in the case of the moon), and is the abode of all arts (of all digits, in the case of the moon) cannot be secured, though he be entreated (situated in the sky, in the case of the moon).

जे णील-भमर-भर-भग्ग-गोच्छआ आसि णइ-अडुच्छङ्गे ।
कालेण वञ्जुला पिअ-वअस्स ते थण्णुआ जाआ ।।२२।।
[ये नील-भ्रमर-भर-भग्न-गुच्छकाः आसन् नदी-तटोत्सङ्गे ।
कालेन वञ्जुलाः प्रिय-वयस्य ते स्थाणुकाः जाताः ।।]

22. O beloved friend ! the cane (bowers) in the vicinity of the river bank, the bunches of which were broken by the burden of the blue bees, have (now) been rendered desolate as (bare) stems by Time.

खण-भङ्गुरेण पेम्मेण माउआ दुम्मिअम्ह एत्ताहे ।
सिविणअ-णिहि-लम्भेण व दिट्ठ-पणट्ठेण लोअम्मि ।।२३।।
[क्षण-भङ्गुरेण प्रेम्णा मातरः दुर्मनायमानाः स्म इदानीम् ।
स्वप्न-निधि-लम्भेन इव दृष्ट-प्रनष्टेन लोके ।।]

23. O mothers ! in this world I now feel aggrieved by his fragile love,

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as if it were a treasure obtained in dream, but disappearing as soon as it was seen.

चावो सहाव-सरलं विच्छिवइ सरं गुणम्मि वि पडन्तं ।
वङ्कस्स उज्जुग्रस्स ग्र संबन्धो किं चिरं होइ ॥२४॥

[चापः स्वभाव-सरलं विक्षिपति शरं गुणे अपि पतन्तम् ।
वक्रस्य ऋजुकस्य च संबन्धः किं चिरं भवति ॥]

24. The bow (being bent) shoots the naturally straight arrow when only placed on the string. Can the relation between the crooked and the straight (ones) be everlasting ?

पढमं वामण-विहिणा पच्छा हु कग्रो विग्रम्भमाणेण ।
थण-जुग्रलेण इमीए महु-महणेण व्व बलि-बन्धो ॥२५॥

[प्रथमं वामन-विधिना पश्चात् खलु कृतः विजृम्भमाणेन ।
स्तन-युगलेन एतस्याः मधु-मथनेन इव बलि-बन्धः ॥]

25. The pair of breasts of the woman, like the Killer of Madhu (Vishṇu), which at first assumed small forms (the dwarfish form in the second case), but later became developed, produced skin-folds (bound Bali in the second case).

मालइ-कुसुमाइँ कुलुञ्चिऊण मा जाणि णिव्वुग्रो सिसिरो ।
काग्रव्वा ग्रज्जवि णिग्गुणाणँ कुन्दाणँ वि समिद्धी ॥२६॥

[मालती-कुसुमानि दग्ध्वा मा जानीहि निर्वृतः शिशिरः ।
कर्तव्या अद्य अपि निर्गुणानां कुन्दानां अपि समृद्धिः ॥]

26. Do not think that the winter is happy by (only) withering away the (beautiful) Mālatī flowers. It has got yet to produce an exuberance of Kunda flowers which are bereft of good qualities.

तुङ्गाणँ विसेस-णिरन्तराणँ [सरस]-वण-लद्ध-सोहाणं ।
कग्र-कज्जाणँ भडाणँ व थणाणँ पडणं वि रमणिज्जं ॥२७॥

[तुङ्गयोः विशेष-निरन्तरयोः (सरस-) व्रण लब्ध-शोभयोः ।
कृत-कार्य्ययोः भटयोः इव स्तनयोः पतनं अपि रमणीयम् ॥]

27. Even the fall of the two breasts, which (previously) were high, particularly gapless, and looking beautiful on account of their possessing fresh (nail) wounds and which performed their part fully, is charming like the fall of two warriors who were of high rank, specially and equally competent and looking quite glorious because of their possession of fresh (war) wounds and who (perfectly) accomplished their duty.

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परिमलण-सुहा गुरुश्रा श्रलद्ध-विवरा सलक्खणाहरणा ।
थणश्रा कव्वालाव व्व कस्स हिश्रए ण लग्गन्ति ।।२८।।
[परिमलन-सुखा: गुरुका: श्रलब्ध-विवरा: सलक्षणाभरणा: ।
स्तनका: काव्यालापा: इव कस्य हृदये न लगन्ति ।।]

28. Who does not (like to) have on his chest the touch of the breasts (of a woman) which produce pleasure by their pressing, are plump, have no space between themselves and are decorated with ornaments of good qualities, just as one likes the study of poetic compositions which produce delight by their discussion, which are full of significance and devoid of faults and which are beautified by the use of excellent figures of speech ?

खिप्पइ हारो थण-मण्डलाहि तरुणीश्र रमण-परिरम्भे ।
श्रच्चिश्र-गुणा वि गुणिणो लहन्ति लहुश्रत्तणं काले ।।२९।।
[क्षिप्यते हार: स्तन-मण्डलात् तरुण्या रमण-परिरम्भे ।
श्रर्च्चित-गुणा: श्रपि गुणिन: लभन्ते लघुत्वं कालेन ।।]

29. The necklace is hurled away by a young woman from her round breasts at the time of embrace in a dalliance. Even the qualified persons whose virtues are respected (by others) attain unimportance on certain occasions.

श्रण्णो को वि सुहावो मम्मह-सिहिणो हला हश्रासस्स ।
विज्झाइ णीरसाणं हिश्रए सरसाणं झत्ति पज्जलइ ।।३०।।
[श्रन्य: क: श्रपि स्वभाव: मन्मथ-शिखिन: हला हताशस्य ।
निर्वाति (विधमति) नीरसानां हृदये सरसानां झटिति प्रज्वलति ।।]

30. Oh ! the nature of the damned fire of Love is extraordinary, for, it is extinguished in (dry) hearts of persons having no *rasa* (erotic feeling), but it blazes quickly in (juicy) hearts of persons having *rasa* (erotic feeling).

तह तस्स माण-परिवड्ढिश्रस्स चिर-पणश्र-बद्ध-मूलस्स ।
मामि पडन्तस्स सुश्रो सद्दो वि ण पेम्म-रुक्खस्स ।।३१।। हालस्स ।
[तथा तस्य मान-परिवर्द्धितस्य चिर-प्रणय-बद्ध-मूलस्य ।
मातुलानि पतत: श्रुत: शब्द: श्रपि न प्रेम-वृक्षस्य ।।] (हालस्य)

31. O maternal aunt ! no sound of that falling tree of love, which grew so much by self-respect and had its roots bound by long-cherished affection, was heard.

पाश्र-पडिश्रो ण गणिश्रो पिश्रं भणन्तो वि श्रप्पिश्रं भणिश्रो ।
वच्चन्तो वि ण रुद्धो भण कस्स कए कश्रो माणो ।।३२।।
[पाद-पतित: न गणित: प्रियं भणन् श्रपि श्रप्रियं भणित: ।
व्रजन् श्रपि न रुद्ध: भण कस्य कृते कृत: मान: ।।]

32. You did not show regard (to him) when he fell at your feet, you used

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disagreeable words (towards him) when he spoke agreeable things (to you) and you did not stop him when he wanted to go away. So tell (me)—for whom you displayed anger.

पुसइ खणं धुवइ खणं पप्फोडइ तक्खणं अम्राणन्ती ।
मुद्ध-वहू थण-वट्टे दिण्णं दइएण णहर-वग्रं ॥३३॥

[प्रोञ्छति क्षणं धावति क्षणं प्रस्फोटयति तत्-क्षणं अजानती ।
मुग्ध-वधू: स्तन-पृष्ठे (पट्टे) दत्तं दयितेन नखरपदम् ॥]

33. The foolish young woman, not knowing its genesis, rubs at one moment the nail-mark put by her lover on the surface of her breasts, at another moment washes it and at the next instant wipes it off (by stroke of cloth etc.)

वासारत्ते उण्णग्र-पग्रोहरे जोव्वणे व्व वोलीणे ।
पढमेक्क-कास-कुसुमं दीसइ पलिग्रं व धरणीए ॥३४॥

[वर्षा-रात्रौ उन्नत-पयोधरे यौवने इव व्यतिक्रान्ते ।
प्रथमैक-काश-कुसुमं दृश्यते पलितं इव धरण्या: ॥]

34. The night of the rainy season with its clouds rising high having passed away, like youth (of a woman) with its high breasts, having gone, a *Kāśa* flower appears first (of all) like a grey hair of the Earth.

कत्थ गग्रं रइ-बिम्बं कत्थ पणट्ठाग्रो चन्द-ताराग्रो ।
गग्रणे वलाग्र-पन्ति कालो होरं व कड्ढेइ ॥३५॥

[कुत्र गतं रवि-बिम्बं कुत्र प्रनष्टा: चन्द्र-तारा: ।
गगने वलाका-पङ्क्ति काल: होरां इव कर्षति ॥]

35. Where has disappeared the disc of the sun ? Where have fled away the moon and the stars ? The (rainy) season draws, like the calculating marks (of an astrologer), the line of (white) cranes on the horizon.

अविरल-पडन्त-णव-जल-धारा-रज्जु-घटिग्रं पग्रत्तेण ।
अपहुत्तो उक्खेत्तुं रसइ व मेहो महिं उग्रह ॥३६॥

[अविरल-पतन्-नव-जल-धारा-रज्जु-घटितां प्रयत्नेन ।
अप्रभवन उत्क्षेप्तुं रसति इव मेघ: महीं पश्यत ॥]

36. Look (here) ! the cloud rumbles as if it were unable to raise up even with effort the earth fastened with the strings in the form of new streams of water falling incessantly.

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ओ हिअअ ओहि-दिअह तइआ पडिवज्जिऊण दइअस्स ।
अत्थेक्काउल वीसम्भ-घाइ किं तइ समारद्धं ।।३७।।
[हे हृदय अवधि-दिवसं तदा प्रतिपद्य दयितस्य ।
अकस्मात् आकुल विस्रम्भ-घातिन् किं त्वया समारब्धम् ।।]

37. O anxious heart, a treacherous one ! what suddenly have you commenced to do now, after having assented at the time (of his departure) to the limit of the beloved's days (of separation) ?

जो वि ण आणइ तस्स वि कहेइ भग्गाइँ तेण वलआइँ ।
अइ-उज्जुआ वराई अह व पिओ से हआसाए ।।३८।।
[यः अपि न जानाति तस्य अपि कथयति भग्नानि तेन वलयानि ।
अति-ऋजुका वराकी अथ वा प्रियः तस्याः हताशायाः ।।]

38. "(My) bracelets have been broken by him"—this was communicated (by the woman) even to a person who did not know of it. Either this foolish woman (herself) is simple-minded, or the lover of the wretched woman is so.

सामाइ गरुअ-जोव्वण-विसेस-भरिए कवोल-मूलम्मि ।
पिज्जइ अहोमुहेण व कण्णवअंसेण लावण्णं ।।३९।।
[श्यामायाः गुरुक-यौवन-विशेष-भृते कपोल-मूले ।
पीयते अधोमुखेन इव कर्णावतंसेन लावण्यम् ।।]

39. The beauty of the handsome young girl is, as it were, being drunk by her earring which hung down (for a touch) in the lower part of her cheeks developed by a peculiar fullness of youth.

सेउल्लिअ-सव्वङ्गी गोत्त-ग्गहणेण तस्स सुहअस्स ।
दूइं पट्ठाएन्ती तस्सेअ घरङ्गणं पत्ता ।।४०।।
[स्वेदार्द्रित-सर्वाङ्गी गोत्र-ग्रहणेन तस्य सुभगस्य ।
दूतीं प्रस्थापयन्ती तस्य एव गृहाङ्गणं प्राप्ता ।।]

40. (She), whose whole body was wet with perspiration on the utterance of that favourite (lover's) name, reached (by herself) the court-yard of his house, while she was proposing to send (to him) her messenger.

जम्मन्तरे वि चलणं जीएण खु मअण तुज्झ अच्चिस्सं ।
जइ तं पि तेण बाणेण विज्झसे जेणहं विज्झा ।।४१।।
[जन्मान्तरे अपि चरणौ जीवेन खलु मदन तव अर्चयिष्यामि ।
यदि तं अपि तेन बाणेन विध्यसि येन अहं विद्धा ।।]

41. O Madana (Cupid) ! I shall worship your feet by (dedication) of my life even in my next birth, if you strike him also with the same arrow by which you struck me.

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णिअ-वक्खारोविअ-देह-भार-णिउणं रसं लिहन्तेण ।
विअसाविऊण पिज्जइ मालइ-कलिआ महुअरेण ।।४२।।
[निज-पक्षारोपित-देह-भार-निपुणं रसं लिहता ।
विकास्य पीयते मालती-कलिका मधुकरेण ।।]

42. The (juice in the) bud of the Mālatī flower is drunk by the bee licking the same after opening the flower, sustaining skilfully the weight of its body on its own (two) wings.

कुरुणाहो व्विअ पहिओ दूमिज्जइ माहवस्स मिलिएण ।
भीमेण जहिच्छिआए दाहिण-वाएण छिप्पन्तो ।।४३।।
[कुरु-नाथ: इव पथिक: दूयते माधवस्य मिलितेन ।
भीमेन यदृच्छया दक्षिण-पादेन (वातेन) स्पृश्यमान: ।।]

43. The traveller is afflicted by being accidentally touched by the terrible southern breeze accompanied by Mādhava (the vernal season), just as the Lord of the Kurus (Duryodhana) was afflicted by being accidentally touched (kicked) by the right foot by Bhīma joined with Mādhava (Kṛshṇa).

जाव ण कोस-विकासं पावइ ईसीस मालई-कलिआ ।
मअरन्द-पाण-लोहिल्ल भमर तावच्चिअ मलेसि ।।४४।।
[यावत् न कोष-विकासं प्राप्नोति ईषदीषत् मालती-कलिका ।
मकरन्द-पान-लोभशील भ्रमर तावत् एव मर्दयसि ।।]

44. O bee, so greedy of a drink of honey ! you rub against the Mālatī bud so long as it does not reach the stage of even slightly opening its petals.

अकअण्णुअ तुज्झ कए पाउस-राईसु जं मए खुण्णं ।
उप्पेक्खामि अलज्जिर अज्ज वि तं गाम-चिक्खिल्लं ।।४५।।
[अकृतज्ञ तव कृते प्रावृड्-रात्रिषु य: मया क्षुण्ण: ।
उत्प्रेक्षे अलज्जाशील अद्य अपि तं ग्राम-पङ्कम् ।।]

45. O ungrateful one, so shameless ! up to to-day I find the village mud in the same (wet) condition as I trod on it for your sake in the nights of the rainy season.

रेहइ गलन्त-केस-क्खलन्त-कुण्डल-ललन्त-हार-लआ ।
अद्धुप्पइआ विज्जाहरि व्व पुरुसाइरी बाला ।।४६।।
[राजते गलत्-केश-स्खलत्-कुण्डल-ललद्धार-लता ।
अर्द्धोत्पतिता विद्याधरी इव पुरुषायितशीला बाला ।।]

46. The girl engaged in playing the male's part (in dalliance) looks splendid with her hair dishevelled, earrings dropping and necklace shaking—like a half-flying Vidyādharī.

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जइ भमसि भमसु एमेश्र कण्ह सोहग्ग-गव्विरो गोट्ठे ।
महिलाणं दोस-गुणे विचारश्रइउं जइ खमो सि ।।४७।।
[यदि भ्रमसि भ्रम एवं एव कृष्ण सौभाग्य-गर्व्वशील: गोष्ठे ।
महिलानां दोष-गुणौ विचारयितुं यदि क्षमः असि ।।]

47. O Kṛshṇa ! ramble if you so like in this way in the cowherds' village, as you are proud of your good luck (in love-making). (Let us hope) that by doing so, you may become able to discriminate between the virtues and vices of the damsels.

संज्झा-समए जल-पूरिश्रञ्जलिं विहडिएक्क-वाम-श्ररं ।
गोरीश्र कोस-पाणुज्जश्रं व पमहाहिवं णमह ।।४८।।
[सन्ध्या-समये जल-पूरिताञ्जलिं विघटितैक-वाम-करम् ।
गोर्य्यै कोष-पानोद्यतं इव प्रमथाधिपं नमत ।।]

48. Salute the Lord of the Pramathas (Śiva) with handful of water, keeping separate the left hand and about to offer in the evening for Gaurī's satisfaction the ordeal of drinking water (as an oath of fidelity).

गामणिणो सव्वासु वि पिश्रासु श्रणुमरण-गहिश्र-वेसासु ।
मम्मच्छेएसु वि वल्लहाइ उवरी वलइ दिट्ठी ।।४९।।
[ग्रामण्य: सर्व्वासु अपि प्रियासु अनुमरण-गृहीत-वेषासु ।
मर्म्मच्छेदेषु अपि वल्लभाया: उपरि वलते दृष्टि: ।।]

49. All his beloved wives having taken up the attire (proper to be worn at the time) for following their husband in his death, the village headman's look is cast on the most favourite one, even during these heart-rending scenes.

मामि सरिसक्खराणँ वि श्रत्थि विसेसो पश्रम्पिश्रव्वाणं ।
णेहमइश्राणँ श्रण्णो श्रण्णो उवरोहमइश्राणं ।।५०।।
[मातुलानि सदृशाक्षराणां अपि अस्ति विशेष: प्रजल्पितव्यानाम् ।
स्नेहमयानां अन्य: अन्य: उपरोधमयानाम् ।।]

50. O maternal aunt ! there is much difference between (all sorts of) speeches containing the same set of words. Words conveying affection form one variety and those conveying solicitation another (variety).

हिश्रश्राहिन्तो पसरन्ति जाइँ श्रण्णाइँ ताइँ वश्रणाइं ।
श्रोसरसु किं इमेहिं श्रहरुत्तर-मेत्त-भणिएहिं ।।५१।।
[हृदयेभ्य: प्रसरन्ति यानि अन्यानि तानि वचनानि ।
अपसर किं एभि: अधरोत्तर-मात्र-भणितै: ।।]

51. Those words which come out of one's heart are of a different kind.

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Get away (from here)—what is the necessity of using words which are topsy-turvey ?

कहँ सा सोहग्ग-गुणं मए समं वहइ णिग्घिण तुमम्मि ।
जीअ हरिज्जइ गोत्तं हरिऊण अ दिज्जए मज्झ ।।५२।।

[कथं सा सौभाग्य-गुणं मया समं वहति निर्घृण त्वयि ।
यस्याः ह्रियते गोत्रं हृत्वा च दीयते मह्यम् ।।]

52. O merciless one ! how can she cherish the same kind of favouriteness as I do towards you ! For, her name is appropriated (literally robbed) (by you) and applied to me.

सहि साहसु सब्भावेण पुच्छिमो किं असेस-महिलाणं ।
वड्ढन्ति कर-ठिआ व्विअ वलआ दइए पउट्ठम्मि ।।५३।।

[सखि शाधि सद्भावेन पृच्छामः किं अशेष-महिलानाम् ।
वर्द्धन्ते कर-स्थिताः एव वलयाः दयिते प्रोषिते ।।]

53. Friend ! I ask you in good spirit as to whether the bangles worn on the wrists of all women grow larger (in size) when their beloved ones go abroad.

भमइ पलित्तइ ज़रइ उक्खिविउं से करं पसारेइ ।
करिणो पङ्क-क्खुत्तस्स णेह-णिअलाइआ करिणी ।।५४।।

[भ्रमति परितः खिद्यते उत्क्षेप्तुं तस्य करं प्रसारयति ।
करिणः पङ्क-निमग्नस्य स्नेह-निगड़िता करिणी ।।]

54. The she-elephant, bound by the fetters of love of her mate fallen in a quagmire, walks round him, feels aggrieved and extends her trunk for lifting him.

रइ-केलि-हिअ-णिअंसण-कर-किसलअ-रुद्ध-णअण-जुअलस्स ।
रुद्दस तइअ-णअणं पव्वइ-परिउम्बिअं जअइ ।।५५।।

[रति-केलि-हृत-निवसन-कर-किसलय-रुद्ध-नयन-युगलस्य ।
रुद्रस्य तृतीय-नयनं पार्व्वती-परिचुम्बितं जयति ।।]

55. Victorious is Rudra's third eye which is kissed by Pārvati when the pair of the former's two eyes was covered by the sprout-like (soft) hands of the latter at the time of his removing her under-garment during amorous sports.

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धावइ पुरम्रो पासेसु भमइ दिट्ठी-पहम्मि संठाइ ।
णव-लइकरस्स तुह हलिम्र-उत्त दे पहरसु वराइं ।।५६।।
[धावति पुरतः पार्श्वयोः भ्रमति दृष्टि-पथे संतिष्ठते ।
नव-लतिका-करस्य तव हलिक-पुत्र हे प्रहर वराकीम् ।।]

56. O ploughman's son ! strike (with the creeper) that pitiable woman who runs in front of you who are carrying a new creeper in your hand, strolls on both sides (of yourself) and remains standing within the range of your sight.

कारिममाणन्दवडं भामिज्जन्तं बहूम्र सहिम्राहि ।
पेच्छइ कुमारी-जारो हासुम्मिस्सेहिँ म्रच्छीहि ।।५७।।
[कृत्रिमं म्रानन्द-पटं भ्राम्यमाणं बध्वाः सखीभिः ।
प्रेक्षते कुमारी-जारः हासोन्मिश्राभ्यां म्रक्षिभ्याम् ।।]

57. The paramour of the (previously) virgin girl with his eyes beaming with smile, looks at the artificially (red) pleasant cloth of the bride (tinged as if with the first menstrual discharge) whirled by her friends.

सणिम्रं सणिम्रं ललिम्रङ्गुलीम्र मम्रण-वड-लाम्रण-मिसेण ।
बन्धेइ धवल-वण-वट्टम्रं व वणिम्राहरे तरुणी ।।५८।।
[शनकैः शनकैः ललिताङ्गुल्या मदन-पट-लापन-मिषेण ।
बध्नाति धवल-व्रण-पट्टकं इव व्रणिताधरे तरुणी ।।]

58. The young damsel applies, as it were, a white bandage for wounds on her bitten lip, under the pretext of fixing up gently (thereon), by means of her charming fingers, the cloth smeared with wax.

रइ-विरम-लज्जिम्राम्रो म्रप्पत्त-णिम्रंसणाम्रो सहस ब्व ।
ढक्कन्ति पिम्रम्रमालिङ्गणेण जहणं कुल-बहूम्रो ।।५९।।
[रति-विरम-लज्जिताः म्रप्राप्त-निवसनाः सहसा एव ।
म्राच्छादयन्ति प्रियतमालिङ्गनेन जघनं कुल-वध्वः ।।]

59. The noble brides (of the family) feeling abashed on the cessation of dalliance and having not got (at hand) their under-garments, cover their waist by the embrace of their beloved ones.

पाम्रडिम्रं सोहग्गं तम्बाए उम्रह गोट्ठ-मज्झम्मि ।
दुट्ठ-वसहस्स सिङ्गे म्रक्खि-उडं कण्डुम्रन्तीए ।।६०।।
[प्रकटितं सौभाग्यं गवा पश्यत गोष्ठ-मध्ये ।
दुष्ट-वृषभस्य शृङ्गे म्रक्षि-पुटं कण्डुयन्त्या ।।]

60. Look (here) ! in the cowherds' range the cow indicated her good fortune by scratching the cavity of her eyes against the horn of the wicked bull.

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उह संभम-विक्खित्तं रमिअव्वअ-लेहलाएँ असईए ।
णवरङ्गअं कुडङ्गे धअं व दिण्णं अविणअस्स ॥६१॥
[पश्य संभ्रम-विक्षिप्तं रन्तव्यक-लम्पटया असत्या ।
नवरङ्गकं कुडङ्गे (कुञ्जे) ध्वजं इव दत्तं अविनयस्य ॥]

61. Look at the cloth dyed with safflower which was thrown (or left) in a flurry, as if it were a banner of undecorum placed in the bower by the unchaste woman who was addicted to lascivious pleasures.

हत्थ-प्फंसेण जरग्गवी वि पण्हहइ दोहअ-गुणेण ।
अवलोअण-पण्हुइरिं पुत्तअ पुण्णेहिँ पाविहिसि ॥६२॥
[हस्त-स्पर्शेन जरद्-गवी अपि प्रस्नौति दोहद(क)-गुणेन ।
अवलोकन-प्रस्रवणशीलां पुत्रक पुण्यैः प्राप्स्यसि ॥]

62. O boy ! even a decrepit cow gives milk at the touch of the hand of an expert milkman (or on account of his giving the cow good medicinal herbs-etc. to eat). (But) you will get, by dint of your own merits (only) a woman whose breasts milk at the sight (of her lover).

मसिणं चङ्कम्मन्ती पए पए कुणइ कीस मुह-भङ्गं ।
णूणं से मेहलिआ जहण-गअं छिवइ णह-वन्ति ॥६३॥
[मसृणं चङ्क्रम्यमाणा पदे पदे करोति किमिति मुख-भङ्गम् ।
ननं तस्याः मेखलिका जघन-गतां स्पृशति नख-पङ्क्तिम् ॥]

63. Why does (she) show distortion of her face, though moving about smoothly step by step? Certainly does her girdle-zone touch (or hurt) the lines of nail-marks existing on her hips.

संवाहण-सुह-रस-तोसिएण देन्तेण तुह करे लक्खं ।
चलणेण विक्कमाइच्च-चरिअं अणुसिक्खिअं तिस्सा ॥६४॥
[संवाहन (संवाधन)-सुख-रस-तोषितेन ददता तव करे लाक्षां (लक्षम्) ।
चरणेन विक्रमादित्य-चरितं अनुशिक्षितं तस्याः ॥]

64. By her foot is imitated the conduct of Vikramāditya, as it (the foot) gives the mark of (red) lac-dye into your hand, by feeling happy on account of the pleasure arising out of your shampooing act (to it i.e., her foot), just as King Vikramāditya awards a lakh (of coins) (to a servant) when satisfied with the pleasure due to his obstruction (to enemies).

पाअ-पडणाणँ मुद्धे रहस-बलामोडि-चुम्बिअव्वाणं ।
दंसण-मेत्त-पसण्णे चुक्कासि सुहाणँ बहुआणं ॥६५॥
[पाद-पतनानां मुग्धे रभस-बलात्कार-चुम्बितव्यानाम् ।
दर्शन-मात्र-प्रसन्ने भ्रष्टा असि सुखानां बहुकानाम् ॥]

65. O you foolish damsel who become pleased only by looking at (your

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beloved) ! You are deprived of the various kinds of pleasure, such as from his falling at your feet and administering kisses (to you) with eagerness and forcibleness.

दे सुश्रणु पसिश्र एण्हिं पुणो वि सुलहाइँ रूसिअव्वाइं ।
एसा मअच्छि मअ-लाञ्छणुज्जला गलइ छण-राई ।।६६।।

[हे सुतनु प्रसीद इदानीं पुनः अपि सुलभानि रोषितव्यानि ।
एषा मृगाक्षि मृग-लाञ्छनोज्ज्वला गलति क्षण-रात्रिः ।।]

66. O handsome-bodied one ! be pleased now; your acts of wrath will find scope again (at other times). O gazelle-eyed one ! this night of festivity bright on account of (the deer-spotted) moon is passing away.

आवण्णाइँ कुलाइं दो व्विअ जाणन्ति उण्णइं णेउं ।
गोरीअ हिअअ-दइओ अहवा सालाहण-णरिन्दो ।।६७।।

[आपन्नानि (आपर्णानि) कुलानि द्वौ एव जानीतः उन्नतिं नेतुम् ।
गोर्य्याः हृदय-दयितः अथवा शालिवाहन-नरेन्द्रः ।।]

67. Two persons alone know how to raise the rank of the family of the distressed people, as well as that of Aparṇā (Pārvātī) namely, the Śālivāhana king and the heart's beloved of Gaurī (Śiva) (respectively).

णिक्कण्ड-दुरारोहं पुत्तअ मा पाडलिं समारुहसु ।
आरूढ-णिवडिआ के इमीअ ण कआ हआसाए ।।६८।।

[निष्काण्ड-दुरारोहां पुत्रक मा पाडलिं समारोह ।
आरूढ-निपतिताः के अनया न कृताः हताशया ।।]

68. O boy ! do not climb up the Pāṭali tree, so difficult for ascent, it having no branches (for holding). Who have not been made to fall down by this wretched tree, after they climbed on it ?

गामणि-घरम्मि अत्ता एक्क व्विअ पाडला इह ग्गामे ।
बह-पाडलं च सीसं दिअरस्स ण सुन्दरं एअं ।६९।।

[ग्रामणी-गृहे श्वश्रु एका एव पाटला इह ग्रामे ।
बहु-पाटलं च शीर्षं देवरस्य न सुन्दरं एतत् ।।]

69. O mother-in-law ! in this village there is a single Pāṭalā tree, (and that is) in the house of the village-headman. The head of my brother-in-law (husband's younger brother) contains many flowers (of that tree)—and this is not right.

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अण्णाणँ वि होन्ति मुहे पम्हल-धवलाइँ दीह-कसणाइं ।
णअणाइँ सुन्दरीणं तह वि हु दट्ठुं ण जाणन्ति ।।७०।।

[अन्यासां अपि भवन्ति मुखे पक्ष्मल-धवलानि दीर्घ-कृष्णानि ।
नयनानि सुन्दरीणां तथापि खलु द्रष्टुं न जानन्ति ।।]

70. There are pairs of elongated white-dark eyes with charming eye-lashes (in the faces) of other beautiful women, but yet they do not know how to look at beloved persons (with them).

हंसेहिँ व तुह रण-जलअ-समअ-भअ-चलिअ-विहल-वक्खेहिं ।
परिसेसिअ-पोम्मासेहिँ माणसं गम्मइ रिऊहिं ।।७१।।

[हंसैः इव तव रण-जलद-समय-भय-चलित-विह्वल-पक्षैः ।
परिशेषित-पद्माशैः मानसं गम्यते रिपुभिः ।।]

71. Your enemies humour your mind, now that their followers being confounded, flee out of fear of the advent of rainy season in the shape of your war and lose for ever the hope of gaining prosperity (of victory), just as the swans proceed towards the Mānasa (lake) with their agitated wings out of fear of the (terrible) fighting disaster in the shape of the rainy season, by losing all hopes of gaining lotuses (elsewhere).

दुग्गअ-घरम्मि घरिणी रक्खन्ती आउलत्तणं पइणो ।
पुच्छिअ-दोहल-सद्धा पुणो वि उअअं विअ कहेइ ।।७२।।

[दुर्गत-गृहे गृहिणी रक्षन्ती आकुलत्वं पत्युः ।
पृष्ट-दोहद-श्रद्धा पुनः अपि उदकं एव कथयति ।।]

72. Being asked about her liking for any particular eatable (longed for during her pregnancy) the house-wife in the house of an indigent person names 'water' only again and again (as her longed-for thing) in order to save the trouble of her husband.

आअम्ब-लोअणाणं ओल्लंसुअ-पाअडोरु-जहणाणं ।
अवरण्ह-मज्जिरीणं कए ण कामो वहइ चावं ।।७३।।

[आताम्र-लोचनानां आर्द्रांशुक-प्रकटोरु-जघनानाम् ।
अपराह्ण-मज्जनशीलानां कृते न कामः वहति चापम् ।।]

73. Kāma (Cupid) does not (require to) use his bow (to strike at persons) in connection with women whose eyes are red-coloured and whose thighs and buttocks are visible through their wet clothes when they take their afternoon bath.

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के उव्वरिआ के इह ण खण्डिआ के ण लुत्त-गुरु-विहवा ।
णहराइं वेसिणिओ गणणा-रेहा उववहन्ति ।।७४।।
[के उर्व्वरिताः के इह न खण्डिताः के न लुप्त-गुरु-विभवाः ।
नखराणि (नख-राजि) वेशिन्यः गणना-रेखाः उपवहन्ति ।।]

74. (Among men) who were left out (unattracted), who were not disappointed and who did not lose sufficient wealth ?—Such are the signs of calculation which harlots bear (on their person) as (lovers') nail-marks.

विरहेण मन्दरेण व हिअअं दुद्धोअहिं व महिऊण ।
उम्मूलिआइँ अव्वो अम्हं रअणाइँ व सुहाइं ।।७५।।
[विरहेण मन्दरेण इव हृदयं दुग्धोदधिं इव मथित्वा ।
उन्मूलितानि अहो अस्माकं रत्नानि इव सुखानि ।।]

75. Alas ! (your) separation having crushed my mind has destroyed all my happinesses, just as the Mandara (mountain) having churned the milky ocean plucked up by the roots all its treasures.

उज्जुअ-रए ण तूसइ वक्कम्मि वि आअमं विअप्पेइ ।
एत्थ अहव्वाएँ मए पिए पिअं कहँ णु काअव्वं ।।७६।।
[ऋजुक-रते न तुष्यति वक्रे अपि आगमं विकल्पयति ।
अत्र अभव्यया मया प्रिये प्रियं कथं नु कर्त्तव्यम् ।।]

76. Unworthy as I am, how can I at all do an agreeable deed towards my beloved, as he is not pleased with a plain sort of dalliance and as he questions the source in a crooked one ?

बहु-विह-विलास-रसिए सुरए महिलाणँ को उवज्झाओ ।
सिक्खइ असिक्खिआइँ वि सव्वो णेहाणुबन्धेण ।।७७।।
[बहु-विध-विलास-रसिके सुरते महिलानां कः उपाध्यायः ।
शिक्ष्यते अशिक्षितानि अपि सर्व्वः स्नेहानुबन्धेन ।।]

77. Who can be the instructor in the art of dalliance which is so full of pleasure on account of various amorous movements ? All (women) learn (these) untaught lessons out of continuous flow of affection.

वण्ण-वसिए विअत्थसि सच्चं विअ सो तुए ण संभविओ ।
ण हु होन्ति तम्मि दिट्ठे सुत्थावत्थाइँ अङ्गाइं ।।७८।।
[वर्ण-वशिते विकत्थसे सत्यं एव स त्वया न सम्भावितः ।
न खलु भवन्ति तस्मिन् दृष्टे स्वस्थावस्थानि अङ्गानि ।।]

78. O one fascinated by the description of (his) excellences ! You (only) brag, (but) truly he has not been favoured by you (with a visit). He having been seen (by others), nobody's limbs remain in their normal condition.

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आसण्ण-विआह-दिणे अहिणव-बहु-संगमस्सुअ-मणस्स ।
पढम-घरिणीअ सुरअं वरस्स हिअए ण संठाइ ॥७६॥
[आसन्न-विवाह-दिने अभिनव-वधू-संगमोत्सुक-मनसः ।
प्रथम-गृहिण्याः सुरतं वरस्य हृदये न संतिष्ठते ॥]

79. The memory of the dalliance with his first wife does not find a place in the heart of the bridegroom whose mind is eager for a union with the new (i.e. second) bride on the nearing marriage-day.

जइ लोक-णिन्दिअं जइ अमङ्गलं जइ विमुक्क-मज्जाअं ।
पुप्फवइ-दंसणं तहवि देइ हिअअस्स णिव्वाणं ॥८०॥
[यदि लोक-निन्दितं यदि अमङ्गलं यदि विमुक्त-मर्य्यादम् ।
पुष्पवती-दर्शनं तथापि ददाति हृदयस्य निर्व्वाणम् ॥]

80. Though to people it is contemptuous, inauspicious and bereft of decorum, yet the sight of a woman in her menstrual course gives pleasure to the heart.

जइ ण छिवसि पुप्फवइं पुरओ ता कीस वारिओ ठासि ।
छित्तोसि चुलचुलन्तेहिँ धाविऊण अम्ह हत्थेहिँ ॥८१॥
[यदि न स्पृशसि पुष्पवतीं पुरतः तत् किमिति वारितः तिष्ठसि ।
स्पृष्टः असि चुलचुलायमानैः धावित्वा अस्माकं हस्तैः ॥]

81. If you do not touch a woman in her menstrual course, why then is it that you, being prohibited (from a touch), stand near by ? You are touched by my hands advancing (towards you) by feeling extremely itching.

उज्जागरअ-कसाइअ-गुरुअच्छी मोह-मण्डण-विलक्खा ।
लज्जइ लज्जालुइणी सा सुहअ सहीहिँ वि वराई ॥८२॥
[उज्जागरक-कषायित-गुरुकाक्षी मोघ-मण्डन-विलक्षा ।
लज्जते लज्जाशीला सा सुभग सखीभ्यः अपि वराकी ॥]

82. O favourite one ! our unfortunate bashful friend, whose eyes are heavy and reddened by her wakefulness, feels ashamed in presence even of her companions and bewildered by unprofitable decoration.

ण वि तह अइ-गरुएण वि तम्मइ हिअए भरेण गब्भस्स ।
जह विपरीअ-णिहुअणं पिअम्मि सोण्हा अपावन्ती ॥८३॥
[न अपि तथा अति-गुरुकेण अपि ताम्यति हृदये भरेण गर्भस्य ।
यथा विपरीत-निधुवनं प्रिये स्नुषा अप्राप्नुवती ॥]

83. The daughter-in-law does not feel sad at heart so much for the very heavy burden of the child in the womb as for the fact that she will not enjoy with her husband an inverted (sexual) union.

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अगणिअ-जणाववाअं अवहत्थिअ-गुरु-अणं वराईए ।
तुह गलिअ-दंसणाए तीए वलिऊण चिरं रुण्णं ।।८४।।
[अगणित-जनापवादं अवहस्तित-गुरु-जनं वराक्या ।
तव गलित-दर्शनया तया वलित्वा चिरं रुदितम् ।।]

84. Being deprived of your visit, the pitiable woman wept long with her (face) turning back, by disregarding the reproach of people and scorning the elders.

हिअअं हिअए णिहिअं चित्तालिहिअ व्व तुह मुहे दिट्ठी ।
आलिङ्गण-रहिआइं णवरं खिज्जन्ति अङ्गाइं ।।८५।।
[हृदयं हृदये निहितं चित्रालिखिता इव तव मुखे दृष्टिः ।
आलिङ्गन-रहितानि केवलं क्षीयन्ते अङ्गानि ।।]

85. (She) kept her bosom placed on your chest, and her eyes were rivetted on your face, as if they were painted in a picture, but only her limbs are withering being deprived of your embrace.

अहअं विओअ-तणुई दुसहो विरहाणलो चलं जीअं ।
अप्पाहिज्जउ किं सहि जाणसि तं चेव जं जुत्तं ।।८६।।
[अहं वियोग-तन्वी दुःसहः विरहानलः चलः जीवः ।
अभिधीयतां किं सखि जानासि त्वं एव यत् युक्तम् ।।]

86. I am emaciated on account of separation (from him), the fire of separation is unbearable (to me) and my life is about to expire. Oh friend ! advise me what you know to be proper (for me to do).

तुह विरहुज्जागरओ सिविणे वि ण देइ दंसण-सुहाइं ।
वाहेण जहालोअण-विणोअणं से हअं तं पि ।।८७।।
[तव विरहोज्जागरकः स्वप्ने अपि न ददाति दर्शन-सुखानि ।
बाष्पेण यथालोकन-विनोदनं तस्याः हृतं तत् अपि ।।]

87. Her wakefulness on account of your separation (from her) does not allow her (to enjoy) the pleasures of your visit even in a dream; and what may be a diversion by a look (from a distance) is obstructed by tears (in her eyes).

अण्णावराह-कुविओ जह तह कालेण गम्मइ पसाअं ।
वेसत्तणावराहे कुविअं कहँ तं पसाइस्सं ।।८८।।
[अन्यापराध-कुपितः यथा तथा कालेन गम्यते प्रसादम् ।
द्वेष्यत्वापराधे कुपितं कथं तं प्रसादयिष्यामि ।।]

88. Had he been angry for any other fault (of mine), he could somehow be propitiated (by me) in time. But how shall I propitiate him when he is angry because my fault lies in his dislike (of myself)?

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दीससि पिआणि जम्पसि सब्भावो सुहअ एत्तिअव्वेअ ।
फालेइऊण हिअअं साहसु को दावए कस्स ॥८९॥
[दृश्यसे प्रियाणि जल्पसि सद्भावः सुभग एतावान् एव ।
फालयित्वा हृदयं शाधि (शंस) कः दर्शयति कस्य ॥]

89. O favourite one ! your goodness is of such kind that you give visits (to me) and talk of agreeable things. But tell me if any one shows (the working of the heart) by splitting it open !

उअअं लहिऊँण उत्ताणिआणणा होन्ति के वि सविसेसं ।
रित्ता णमन्ति सुइरं रहट्ट-घडिअ व्व कापुरिसा ॥९०॥
[उदकं लब्ध्वा उत्तानिताननाः भवन्ति के अपि सविशेषम् ।
रिक्ताः नमन्ति सुचिरं रहट्ट (अरहट्ट)-घटिकाः इव कापुरुषाः ॥]

90. Some bad men become very much (puffed up) with their faces raised up, if they possess (small wealth) and they bend low for a long time when in indigent condition, just as small pitchers (attached) to a water-raising machine have their mouths raised when filled up with water and they remain lowered when empty.

भग्ग-पिअ-संगमं केत्तिअं व जोण्हा-जलं णह-सरम्मि ।
चन्द-अर-पणाल-णिज्झर-णिवह-पडन्तं ण णिट्ठाइ ॥९१॥
[भग्न-प्रिय-सङ्गमं कियत् इव जोत्स्ना-जलं नभः-सरसि ।
चन्द्र-कर-प्रणाल-निर्झर-निवह-पतत् न निस्तिष्ठति ॥]

91. How much water in the shape of moonlight there is in the lake of the horizon, which obstructs the union with the beloved and which does not stop after falling through the number of streaming springs of the moon's rays ?

सुन्दर-जुआण-जण-संकुले वि तुह दंसणं विमग्गन्ती ।
रण्ण व्व भमइ दिट्ठी वराइआए समुव्विग्गा ॥९२॥
[सुन्दर-युव-जन-संकुले अपि तव दर्शनं विमार्गयन्ती ।
अरण्ये इव भ्रमति दृष्टिः वराकिकायाः समुद्विग्ना ॥]

92. The eager eyes of the unfortunate woman roam, as it were, in wilderness, while searching to catch a glimpse of yourself only in the crowd of beautiful young men.

अइ-कोवणा वि सासू रुआविआ गअ-वईअ सोण्हाए ।
पाअ-पडणोण्णआए दोसु वि गलिएसु वलएसु ॥९३॥
[अति-कोपना अपि श्वश्रूः रोदिता गत-पतिकया स्नुषया ।
पाद-पतनावनतया द्वयोः अपि गलितयोः वलययोः ॥]

93. Even the irascible mother-in-law was made to shed tears by her

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daughter-in-law whose husband was abroad, when at the time of falling at her feet (for making obeisance) both the bracelets (on her arms) dropped downwards.

रोवन्ति व्व अरण्णे दूसह-रइ-किरण-फंस-संतत्ता ।
अइ-तार-झिल्लि-विरुएहिँ पाअवा गिम्ह-मज्झण्हे ॥९४ ॥

[रुदन्ति इव अरण्ये दुःसह-रवि-किरण-स्पर्श-संतप्ताः ।
अति-तार-झिल्ली-विरुतैः पादपाः ग्रीष्म-मध्याह्ने ॥]

94. During the summer noon the trees in the forest, being scorched by the touch of the unbearable rays of the sun, cry, as it were, with the very shrill shrieks of the crickets.

पढ़म-णिलीण-महुर-महु-लोहल्लालि-उल-बद्ध-झंकारं ।
अहिम-अर-किरण-णिउरम्ब-चुम्बिअं दलइ कमल-वणं ॥९५॥

[प्रथम-निलीन-मधुर-मधुलोभशीलालि-कुल-बद्ध-झंकारम् ।
अहिम-कर-किरण-निकुरम्ब-चुम्बितं दलति कमल-वनम् ॥]

95. The cluster of lotuses, wherein the humming is made by the flock of bees first sitting thereon out of greed for sweet honey, blossoms, being kissed by the multitude of rays of the (hot-rayed) Sun.

गोत्त-क्खलणं सोऊण पिअअमे अज्ज तीअ खण-दिअहे ।
वज्झ-महिसस्स माल व्व मण्डणं उअह पडिहाइ ॥९६॥

[गोत्र-स्खलनं श्रुत्वा प्रियतमे अद्य तस्याः क्षण-दिवसे ।
वध्य-महिषस्य माला इव मण्डनं पश्यत प्रतिभाति ॥]

96. Look (here) ! the decoration of her (the woman), on her hearing her beloved blundering in calling her by the name (of his mistress) on the day of festivity, appears like the garland (on the neck) of the buffalo meant for execution.

महमहइ मलअ-वाओ अत्ता वारेइ मं घरा णेन्ति ।
अङ्कोल्ल-परिमलेण वि जो क्खु मओ स मओ व्वेअ ॥९७॥

[महमहायते मलय-वातः श्वश्रूः वारयति मां गृहात् निर्यान्तीम् ।
अङ्कोट-परिमलेन अपि यः खलु मृतः सः मृतः एव ॥]

97. The southern breeze (literally, the breeze coming from the Malaya mountain) blows with strong fragrance (of flowers) and so my mother-in-law prevents my going out of the house. But the person, who is to die surely on account of the scent of the Aṅkoṭa tree, must die.

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मुह-पेच्छओ पई से सा वि हु सविसेस-दंसणुम्मइआ ।
दो वि कअत्था पुहइं अमहिल-पुरिसं व मण्णन्ति ।।९८।।

[मुख-प्रेक्षक: पति: तस्या: सा अपि खलु सविशेष-दर्शनोन्मत्ता ।
द्वौ अपि कृतार्थौ पृथिवीं अमहिला-पुरुषां इव मन्येते ।।]

98. The husband is (anxious) to see her face and she (the wife) also is particularly frantic to catch his sight. Thus having their desire fulfilled both of them thought (respectively) of the earth being devoid of (other) women and men.

खेमं कत्तो खेमं जो सो खुज्जम्बओ घर-द्दारे ।
तस्स किल मत्थआओ को वि अणत्थो समुप्पण्णो ।।९९।।

[क्षेमं कुत: क्षेमं य: स: कुब्जाम्रक: गृह-द्वारे ।
तस्य किल मस्तकात् क: अपि अनर्थ: समुत्पन्न: ।।]

99. How can there be my welfare ? The small mango-plant at the door of the house which you find bespeaks my welfare. For, something evil (i.e. its sprout) has germinated from its top (or head).

आउच्छण-विच्छाअं जाआइ मुहं णिअच्छमाणेण ।
पहिएण सोअ-णिअलाविएण गन्तुं व्विअ ण इट्ठं ।।१००।।

[आपृच्छन-विच्छायं जायाया: मुखं निरीक्षमाणेन ।
पथिकेन शोक-निगडितेन गन्तुं एव न इष्टम् ।।]

100. The traveller, being bound (in chain) by sorrow on finding the face of his wife pale at the time of farewell, did not like to go abroad.

रसिअ-जण-हिअअ-दइए कइ-वच्छल-पमुह-सुकइ-णिम्मइए ।
सत्त-सअम्मि समत्तं पञ्चमँ गाआ-सअं एअं ।।१०१।।

[रसिक-जन-हृदय-दयिते कवि-वत्सल-प्रमुख-सुकवि-निर्म्मिते ।
सप्त-शतके समाप्तं पञ्चमं गाथा-शतकं एतत् ।।]

101. Here ends the fifth century of *gāthās* from among the seven centuries (of them) composed by good poets headed by Kavivatsala, which are so dear to the heart of men of taste (or sentiment).

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(The Sixth Century)

(षष्ठं शतकम्)

सूई-वेहे मुसलं विच्छुहमाणेण दड्ढलोएण ।
एक्क-ग्गामे वि पिग्रो समग्रं ग्रच्छीहिँ वि ण दिट्ठो ।।१।।

[सूची-वेधे मुसलं विक्षिपता दग्ध-लोकेन ।
एक-ग्रामे ग्रपि प्रियः समकं ग्रक्षिभ्यां ग्रपि न दृष्टः ।।]

1. On account of wretched people passing a club through the eye (or hole) of the needle (i.e. making much of a small affair), my beloved (living) in the same village could not be looked at (by me) with both my eyes simultaneously.

ग्रज्जं वि ताव एक्कं मा मं वारेहि पिग्रसहि रुग्रन्ति ।
कल्लिं उण तम्मि गए जइ ण मुग्रा ता ण रोदिस्सं ।।२।।

[ग्रद्य ग्रपि तावत् एकं मा मां वारय प्रियसखि रुदतीम् ।
कल्ये पुनः तस्मिन् गते यदि न मृता तदा न रोदिष्यामि ।।]

2. O dear friend ! for this day only do not (please) prohibit me from weeping. Tomorrow when he will have gone away, I shall not weep if I do not (by then) die.

एहि त्ति वाहरन्तम्मि पिग्रग्रमे उग्रह ग्रोणग्रमुहीए ।
विउणावेट्ठिग्र-जहण-त्थलाइ लज्जाणग्रं हसिग्रं ।।३।।

[एहि इति व्याहरति प्रियतमे पश्यत ग्रवनत-मुख्या ।
द्विगुणावेष्टित-जघन-स्थलया लज्जानतं हसितम् ।।]

3. Look (here) ! when her beloved addressed her saying 'come here', the woman with her face bent low out of bashfulness smiled by covering doubly her massive buttocks.

मारेसि कं ण मुद्धे इमेण रत्तन्त-तिक्ख-विसमेण ।
भु-लग्रा-चाव-विणिग्गग्र-तिक्खग्ररद्धच्छि-भल्लेण ।।४।।

[मारयसि कं न मुग्धे ग्रनेन रक्तान्त-तीक्ष्ण-विषमेण ।
भ्रू-लता-चाप-विनिर्गत-तीक्ष्णतरार्द्धाक्षि-भल्लेन ।।]

4. O young girl ! whom can you not shoot down by the arrow of your very much sharp half glance which comes out of the bow of your curving eye-brow, the arrow which is besmeared red at the end, forcible and uneven.

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तुह दंसणे सअ्रण्हा सद्दं सोऊण णिग्गदा जाइं ।
तइ वोलीणे ताइं पआइँ वोढव्विआ जाआ ॥५॥
[तव दर्शने सतृष्णा शब्दं श्रुत्वा निर्गता यानि ।
त्वयि व्यतिक्रान्ते तानि पदानि वोढव्या जाता ॥]

5. Having strongly longed for your sight she went out a few steps on hearing your voice, but on your passing away she was to be carried back (by others) the same distance.

ईसा-मच्छर-रहिएहिँ णिव्विआरेहि मामि अच्छीहिं ।
एण्हिं जणो जणम्मिव णिरिच्छए कहँ ण छिज्जामो ॥६॥
[ईर्ष्या-मत्सर-रहिताभ्यां निर्विकाराभ्यां मातुलानि अक्षिभ्याम् ।
इदानीं जनः जनं इव निरीक्षते कथं न क्षीयामहे ॥]

6. O maternal aunt ! why shall I not become emaciated, when, like an ordinary man looking at an ordinary woman, he looked (at me) with his eyes unaffected and bereft of any sign of jealousy and wrath ?

वाउद्धअ-सिचय-विहाविओरु-दिट्ठेण दन्त-मग्गेण ।
वहु-माआ तोसिज्जइ णिहाण-कलसस्स व मुहेण ॥७॥
[वातोद्धत-सिचय-विभावितोरु-दृष्टेन दन्त-मार्गेण ।
वधू-माता तोष्यते निधान-कलशस्य इव मुखेन ॥]

7. The tooth-mark (of the bridegroom) observed on the thighs (of the bride) which were exposed on account of her garment being blown by the wind, pleased the mother of the bride, just as the top (or mouth) or a pitcher containing hidden treasure pleases (a man, when exposed to view).

हिअअम्मि वससि ण करेसि मण्णुअं तह वि णेह-भरिएहिं ।
सङ्किज्जसि जुअइ-सुहाव-गलिअ-धीरेहिँ अम्हेहिं ॥८॥
[हृदये वससि न करोषि मन्युं तथा अपि स्नेह-भृताभिः ।
शङ्क्यसे युवति-स्वभाव-गलित-धैर्याभिः अस्माभिः ॥]

8. You reside in our hearts and do not express any anger (towards us), but yet we, full of affection as we are, and with our patience impaired on account of our youthful conduct, suspect (your fidelity).

अण्णं पि किं पि पाविहिसि मूढ मा तम्म दुक्ख-मेत्तेण ।
हिअअ पराहीण-जणं मग्गन्त तुह केत्तिअं एअं ॥९॥
[अन्यत् अपि किं अपि प्राप्स्यसि मूढ मा ताम्य दुःख-मात्रेण ।
हृदय पराधीन-जनं मृगयमाण तव कियत् एतत् ॥]

9. O foolish heart seeking for a person under another's control ! do not

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feel uneasy only on account of your sorrow; you will get something else (i.e. death) too. How much is this (sorrow) ?

वेसोसि जीअ पंसुल अहिअअरं सा हु वल्लहा तुज्झ ।
इअ जाणिऊण वि मए ण ईसिअं दड्ढ-पेम्मस्स ।।१०।।
[द्वेष्य: असि यस्या: पांसुल अधिकतरं सा खलु वल्लभा तव ।
इति ज्ञात्वा अपि मया न ईर्ष्यितं दग्ध-प्रेम्न: ।।]

10. O profligate one ! that woman, whose object of dislike you (yourself) are, is greater favourite of yours (than myself). Though I know of this, yet I am not jealous of your wretched love.

सा आम सुहअ गुण-रूअ-सोहिरी आम णिग्गुणा अ अहं ।
भण तीअ जो ण सरिसो किं सो सव्वो जणो मरउ ।।११।।
[सा आम (=सत्यं) सुभग गुण-रूप-शोभनशीला आम निर्गुणा च अहम् ।
भण तस्या: य: न सदृश: किं स: सर्व्व: जन: म्रियताम् ।।]

11. O favourite one ! it is true that she is endowed with virtues and beauty and I am truly devoid of virtues. Tell me if all persons who are not her compeers will embrace death.

सन्तमसन्तं दुक्खं सुहं च जाओ घरस्स जाणन्ति ।
ता पुत्तअ महिलाओ सेसाओं जरा मणुस्साणं ।।१२।।
[सत् असत् दु:खं सुखं च या: गृहस्य जानन्ति ।
ता: पुत्रक महिला: शेषा: जरा: मनुष्याणाम् ।।]

12. O son ! those (women), who are aware of what is good and bad and what is happiness and misery (for all) of the home, are really (good) housewives, while the rest of them must be regarded (as despicable) as infirmities.

हसिएहिँ उवालम्भा अच्चुपचारेहिँ खिज्जिअव्वाइं ।
अंसूहिँ मण्डणाइं एसो मग्गो सुमहिलाणं ।।१३।।
[हसितै: उपालम्भा: अत्युपचारै: खेदितव्यानि ।
अश्रुभि: मण्डणाणि एष: मार्ग: सुमहिलानाम् ।।]

13. This is the way with good damsels—their censures are (expressed) by smiles, their grievances by excessive formalities, and their decorations by tears.

उल्लावो मा दिज्जउ लोअ-विरुद्धत्ति णाम काऊण ।
सँमुहापडिए को उण वेसें वि दिट्ठिं ण पाडेइ ।।१४।।
[उल्लाप: मा दीयतां लोक-विरुद्ध: इति नाम कृत्वा ।
संमुखापतिते क: पुन: द्वेष्ये अपि दृष्टिं न पातयति ।।]

14. There might not have been a direct talk on the score of its being con-

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trary to common usage. But who does not cast his look even at a hated person coming in front ?

साहीण-पिअग्रमो दुग्गग्रो वि मण्णइ कअत्थमप्पाणं ।
पिअ-रहिओ उण पुहविं वि पाविउण दुग्गओ च्चेअ ।।१५।।

[स्वाधीन-प्रियतमः दुर्गतः अपि मन्यते कृतार्थं आत्मानम् ।
प्रिया-रहितः पुनः पृथिवीं अपि प्राप्य दुर्गतः एव ।।]

15. Even an indigent man whose beloved is under his control considers himself fortunate, but a man, bereft of his beloved is really poor although he may be in possession of the earth.

किं रुवसि किं अ सोअसि किं कुप्पसि सुअणु एक्कमेक्कस्स ।
पेम्मं विसं व विसमं साहसु को रुन्धिउं तरइ ।।१६।।

[किं रोदिषि किं च शोचसि किं कुप्यसि सुतनु एकैकस्मै ।
प्रेम विषं इव विषमं कथय (शाधि) कः रोद्धुं शक्नोति ।।]

16. O handsome-bodied one ! why do you weep, feel sad and get incensed with each and every person? Tell (me) if any one can withstand love which is a dangerous poison.

ता अ जुआणा ता गाम-संपआ तं च अम्ह तारुण्णं ।
अक्खाणअं व लोओ कहेइ अम्हे वि तं सुणिमो ।।१७।।

[ते च युवानः ताः ग्राम-सम्पदः तत् च अस्माकं तारुण्यम् ।
आख्यानकं इव लोकः कथयति वयं अपि तत् शृणुमः ।।]

17. There were those young men and those village properties, and there was that youthfulness of ours (at that time). People will (now) narrate (them) as stories which we may have to hear (in our life-time).

वाहोह-भरिअ-गण्डाहराएँ भणिअं विलक्ख-हसिरीए ।
अज्ज वि किं रूसिज्जइ सवहावत्थं गअं पेम्मं ।।१८।।

[बाष्पौघ-भृत-गण्डाधरया भणितं विलक्ष-हसनशीलया ।
अद्य अपि किं रुष्यते शपथावस्थां गतं प्रेम ।।]

18. It was said (by her) smiling in bewilderment, and filling her cheeks and lips with a flood of tears (thus)—"why do you feel angry even up to this day, when your love (for me) has attained the condition of (proving by) an oath"?

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वण्णअ-घअ-लिप्प-मुहिं जो मं अइ-आअरेण चुम्बन्तो ।
एण्हिं सो भूसण-भूसिअं पि अलसाअइ छिवन्तो ॥१९॥
[वर्णक-घृत-लिप्त-मुखीं यः मां अत्यादरेण चुम्बन् (चुम्बितवान्) ।
इदानीं स भूषण-भूषितां अपि अलसायते स्पृशन् ॥]

19. The man who kissed me with excessive attachment (even) when my face was bismeared with *ghee* coloured with turmeric (which was indicative of my menstrual course) is at present loath to touch me, decorated with ornaments.

णील-पड-पाउअङ्गी त्ति मा हु णं परिहरिज्जासु ।
पट्टंसुअं पि णद्धं रअम्मि अवणिज्जइ च्चेअ ॥२०॥
[नीलपट-प्रावृताङ्गी इति मा खलु एनां परिहर ।
पट्टांशुकं अपि नद्धं रते अपनीयते एव ॥]

20. Never indeed should you forsake this (woman) because she has covered her body with a blue cloth. Even a silken cloth worn (by a lady) is surely removed in dalliance.

सच्चं कलहे कलहे सुरआरम्भा पुणो णवा होन्ति ।
माणो उण माणंसिणि गरुओ पेम्मं विणासेइ ॥२१॥
[सत्यं कलहे कलहे सुरतारम्भाः पुनः नवाः भवन्ति ।
मानः पुनः मनस्विनि गुरुकः प्रेम विनाशयति ॥]

21. It is true that in every (love) quarrel acts of dalliance appear new again O haughty lady ! high anger again (shown by jealousy) destroys love.

माणुम्मत्ताइ मए अकारणं कारणं कुणन्तीए ।
अद्दंसणेण पेम्मं विणासिअं पोढ-वाएण ॥२२॥
[मानोन्मत्तया मया अकारणं कारणं कुर्व्वत्या ।
अदर्शनेन प्रेम विनाशितं प्रौढ़-वादेन ॥]

22. Love has been ruined by me, making a slight cause (of displeasure) to appear as a serious one, and being mad with (jealous) anger, by a refusal of interview and a defiant speech.

अणुऊलं विअ वोत्तुं बहु-वल्लह वल्लहे वि वेसे वि ।
कुविअं अ पसाएउं सिक्खइ लोओ तुमाहित्तो ॥२३॥
[अनुकूलं एव वक्तुं बहु-वल्लभ वल्लभे अपि द्वेष्ये अपि ।
कुपितं च प्रसादयितुं शिक्षते लोकः युष्मत्तः ॥]

23. O one loving many a beloved ! men can learn from you as to how to speak agreeably with both a man of favour and disfavour and also how to conciliate one who is angry.

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लज्जा चत्ता सीलं अ खण्डिअं अजस-घोसणा दिण्णा ।
जस्स कए णं पिअ-सहि सो च्चेअ जणो जणो जाओ ।।२४।।

[लज्जा त्यक्ता शीलं च खण्डितं अयशो-घोषणा दत्ता ।
यस्य कृतेन (कृते ननु) प्रिय-सखि सःएव जनः जनः जातः ।।]

24. O dear friend ! the very man, for whose sake I have abandoned shame, lost my character and allowed infamy to be proclaimed, has (now) become another man (i.e. indifferent to me).

हसिअं अदिट्ठ-दन्तं भमिअमणिक्कन्त-देहली-देसं ।
दिट्ठमणुक्खित्त-मुहं एसो मग्गो कुल-वहूणं ।।२५।।

[हसितं अदृष्ट-दन्तं भ्रमितं अनिष्कान्त-देहली-देशम् ।
दृष्टं अनुत्क्षिप्त-मुखं एषः मार्गः कुल-वधूनाम् ।।]

25. This is the right course (of conduct) for young household women;—they should smile without showing their teeth, stroll without crossing the threshold of the door and look at (things) without upraising their face.

धूलि-मइलो वि पङ्कङ्किओ वि तण-रइअ-देह-भरणो वि ।
तह वि गइन्दो गरुअत्तणेण ढक्कं समुव्वहइ ।।२६।।

[धूलि-मलिनः अपि पङ्काङ्कितः अपि तृण-रचित-देह-भरणः अपि ।
तथा अपि गजेन्द्रः गुरुकत्वेन ढक्कां समुद्वहति ।।]

26. Though the lordly elephant is soiled by dust and smeared with mud and maintains his body by (taking) grass, yet he, on account of his massiveness, carries his (own) drum (i.e. proclaims his own greatness).

करमरि कीस ण गम्मइ को गव्वो जेण मसिण-गमणासि ।
अद्दिट्ठ-दन्त-हसिरीअ जम्पिअं चोर जाणिहिसि ।।२७।।

[वन्दि किमिति न गम्यते कः गर्व्वः येन मसृण-गमना असि ।
अदृष्ट-दन्त-हसनशीलया जल्पितं चौर ज्ञास्यसि ।।]

27. O captive lady ! why do you not keep pace (with me) in going ? What pride is there (in you) for which you proceed so softly? By her, smiling without show of teeth, was retorted by saying "O robber, you will know (why I do so) i.e. you will know it by the appearance of my heroic husband".

थोरंसुएहिँ रुण्णं सवत्ति-वग्गेण पुप्फवइआए ।
भुअ-सिहरं पइणो पेच्छिऊण सिर-लग्ग-तुप्प-लिअं ।।२८।।

[स्थूलाश्रुभिः रुदितं सपत्नी-वर्गेण पुष्पवतीकायाः ।
भुज-शिखरं पत्युः प्रेक्ष्य शिरो-लग्न-वर्णघृत-लिप्तम् ।।]

28. Having found the top of their husband's arms besmeared with the *ghee*

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coloured with turmeric attached to the head of the woman in her menstrual course, the group of her co-wives wept with thick tears.

लोम्रो जूरइ जूरउ वम्रणिज्जं होइ होउ तं णाम ।
एहि णिमज्जसु पासे पुप्फवइ ण एइ मे णिद्दा ।।२६।।
[लोकः खिद्यते खिद्यतां वचनीयं भवति भवतु तत् नाम ।
एहि निमज्ज पार्श्वे पुष्पवति न एति मे निद्रा ।।]

29. If people become sorry, let them be so; (and) if there be blame, let that also be. O you, a woman in her menstrual course ! come and plunge (into the bed) by my side, for, no sleep overtakes me.

जं जं पुलएमि दिसं पुरम्रो लिहिम्रो व्व दीससे तत्तो ।
तुह पडिमा-पडिवाडिं वहइ व सम्रलं दिसा-म्रक्कं ।।३०।।
[यां यां प्रलोकयामि दिशं पुरतः लिखितः इव दृश्यसे तत्र ।
तव प्रतिमा-परिपाटीं वहति इव सकलं दिशा-चक्रम् ।।]

30. To whatever direction I cast my look, there I see you in front as if (you are) painted in a picture. The whole of the horizon bears, as it were, a series of your image.

म्रोसरइ धुणइ साहं खोक्खा-मुहलो पुणो समुल्लिहइ ।
जम्बू-फलं ण गेण्हइ भमरो त्ति कई पढम-डक्को ।।३१।।
[म्रपसरति धुनोति शाखां खोक्खा-मुखरः पुनः समुल्लिखति ।
जम्बू-फलं न गृह्णाति भ्रमरः इति कपिः प्रथम-दष्टः ।।]

31. Being previously bitten (by a bee), the monkey, noisy with his *Khokkha* sounds, moves away (from the tree), shakes its branches and scratches it, but he does not take the berry-fruit (for eating), thinking that it was a bee.

ण छिवइ हत्थेण कई कण्डूइ-भएण पत्तल-णिउञ्जे ।
दर-लम्बिम्र-गोच्छ-कइ-कच्छु-सच्छम्रं वाणरी-हत्थं ।।३२।।
[न स्पृशति हस्तेन कपिः कण्डूति-भयेन पत्रल-निकुञ्जे ।
दर-लम्बित-गुच्छ-कपि-कच्छु-सदृशं वानरी-हस्तम् ।।]

32. In the leafy bower the monkey does not touch, out of fear of itching sensation with his hand the hand of his mate which looks like the slightly hung bunch of the *Kapikachchu* plant.

सरसा वि सूसइ च्चिम्र जाणइ दुक्खाइँ मुद्ध-हिम्रम्रा वि ।
रत्ता वि पण्डुर च्चिम्र जाम्रा वराई तुह विम्रोए ।।३३।।
[सरसा म्रपि शुष्यति एव जानाति दुःखानि मुग्ध-हृदया म्रपि ।
रक्ता म्रपि पाण्डुरा एव जाता वराकी तव वियोगे ।।]

33. In your separation (from her) the pitiable woman withers away though

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she is endowed with (juicy) love (—sentiment), feels sorrows though her heart is in an infatuated condition and appears pale though she is full of redness (i.e. affection).

आरुहइ जुण्णअं खुज्जअं वि जं उअह वल्लरी तउसी ।
णीलुप्पल्ल-परिमल-वासिअस्स सरअस्स सो दोसो ।।३४।।

[आरोहति जीर्णकं कुब्जकं अपि यत् पश्यत वल्लरी त्रपुसी ।
नीलोत्पल-परिमल-वासितायाः (तस्य वा) शरदः (सरकस्य वा) सः दोषः ।।]

34. Look here ! that the cucumber creeper ascends even an old and crooked (tree) is the fault of the autumn (or spirituous liquor) perfumed by the fragrance of the lotuses.

उप्पह-पहाविअ-जणो पविजिम्हिअ-कलअलो पअह-तूरो ।
अव्वो सो च्चेअ छणो तेण विणा गाम-डाहो व्व ।।३५।।

[उत्पथ-प्रधावित-जनः प्रविजृम्भित-कलकलः प्रहत-तूर्य्यः ।
अव्वो (हंहो) सः एव क्षणः तेन विना ग्राम-दाहः इव ।।]

35. Alas ! without him the very (spring) festival, during which people go a wrong way, the hum (of the crowd) swells, and the drum is beaten, appears like a village conflagration.

उल्लावन्तेण ण होइ कस्स पास-ट्ठिएण ठड्ढेण ।
सङ्का मसाण-पाअव-लम्बिअ-चोरेण व खलेण ।।३६।।

[उल्लापयमानेन न भवति कस्य पार्श्वं (पाश)-स्थितेन स्तब्धेन ।
शङ्का श्मशान-पादप-लम्बित-चोरेण इव खलेन ।।]

36. To whom does not a dread arise from a wicked man when he resorts to flattery, remains near (another) and is hard-hearted, just as fear is caused by a robber hung down from a tree in the cemetery making others too all loudly (for help), being bound in a noose (round his neck) and remaining motionless.

असमत्त-गुरुअ-कज्जे एण्हिं पहिए घरं णिअत्तन्ते ।
णव-पाउसो पिउच्छा हसइ व कुडअट्ट-हासेहिं ।।३७।।

[असमाप्त-गुरुक-कार्य्ये इदानीं पथिके गृहं (प्रति) निवर्त्तमाने ।
नव-प्रावृट् पितृष्वसः हसति इव कुटजाट्ट-हासैः ।।]

37. O paternal aunt ! the traveller having recently returned home by leaving incomplete his important work (abroad), the new rainy season laughs, as it were, loud laughs in the form of Kuṭaja flowers.

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दट्ठूण उण्णामन्ते मेहे आमुक्क-जीविआसाए ।
पहिअ-घरिणीअ डिम्भो ओरुण्ण-मुहीअ सच्चविओ ।।३८।।
[दृष्ट्वा उन्नमतः मेघान् आमुक्त-जीविताशया ।
पथिक-गृहिण्या डिम्भः अवरुदित-मुख्या सत्यायितः (सत्यापितः ?) ।।]

38. On finding clouds rising (in the sky), the wife of the traveller, with her face weeping, having fully given up the hope of her life, determined the truth about her baby (i. e. its impending calamity).

अविहव-लक्खण-वलअं ठाणं णेन्तो पुणो पुणो गलिअं ।
सहि-सत्थो च्चिअ माणंसिणीअ वलआरओ जाओ ।।३९।।
[अवैधव्य-लक्षण-वलयं स्थानं नयन् पुनः पुनः गलितम् ।
सखी-सार्थः एव मनस्विन्याः वलय-कारकः जातः ।।]

39. The host of the friends of the high-minded lady really became her toilet-maker (literally bracelet maker) by pushing to its proper place again and again her bracelet which indicated her non-widowhood.

पहिअ-वहू विवरन्तर-गलिअ-जलोल्ले घरे अणोल्लं पि ।
उद्देसं अविरअ-वाह -सलिल-णिवहेण उल्लेइ ।।४०।।
[पथिक-वधूः विवरान्तर-गलित-जलार्द्रे गृहे अनार्द्रं अपि ।
उद्देशं अविरत-बाष्प-सलिल-निवहेण आर्द्रयति ।।]

40. The wife of the traveller saturates, with the incessantly flowing stream of her tears, the un-wet portion of her house which (in its other portions) was wet with the water dropping through the holes (in the thatch).

जीहाइ कुणन्ति पिअं होन्ति च हिअअम्मि णिव्वुइं काउं ।
पीडिज्जन्ता वि रसं जणन्ति उच्छू कुलीणा अ ।।४१।।
[जीह्वायां (पक्षे जिह्वया) कुर्व्वन्ति प्रियं भवन्ति च हृदये निर्वृतिं कर्त्तुम् ।
पीड्यमानाः अपि रसं जनयन्ति इक्षवः कुलीनाः च ।।]

41. Sugarcanes as well as noble-born men (respectively) produce agreeableness in the tongue and through the tongue (uttering sweet words), succeed in creating pleasure (of a drink) and bliss in the mind and generate flavour and affection even when they are squeezed and harassed.

दीसइ ण चूअ-मउलं अत्ता ण अ वाइ मलअ-गन्धवहो ।
पत्तं वसन्त-मासं साहइ उक्कण्ठिअं चेअं ।।४२।।
[दृश्यते न चूत-मुकुलं श्वश्रु न च वाति मलय-गन्धवाहः ।
प्राप्तं वसन्त-मासं शास्ति (कथयति) उत्कन्ठितं चेतः ।।]

42. O mother-in-law ! the sprout of the mango tree is not seen, and the

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Malaya breeze (from the South) does not blow, but my anxious mind informs (me) that the vernal month has come.

अम्ब-वणे भमर-उलं ण विणा कज्जेण ऊसुअं भमइ ।
कत्तो जलणेण विणा धूमस्स सिहाउ दीसन्ति ।।४३।।
[आम्र-वने भ्रमरकुलं न विना कार्य्येण उत्सुकं भ्रमति ।
कुतः ज्वलनेन विना धूमस्य शिखाः दृश्यन्ते ।।]

43. In the mango-grove the flock of bees does not hover without a motive. Where can lines of smoke be seen without (the presence of) a fire ?

दइअ-कर-ग्गह-लुलिओ धम्मिल्लो सीहु-गन्धिअं वअणं ।
मअणम्मि एत्तिअं चिअ पसाहणं हरइ तरुणीणं ।।४४।।
[दयित-कर-ग्रह-लुलितः धम्मिलः सीधु-गन्धितं वदनम् ।
मदने एतावत् एव प्रसाधनं हरति तरुणीनाम् ।।]

44. These (two) decorations only serve as attractive in the case of young girls, viz. their braided hairs caught hold of by their beloved ones and their mouth perfumed by wine.

गाम-तरुणीओ हिअअं हरन्ति छेआणं थण-हरिल्लीओ ।
मअणे कुसुम्भ-रञ्जिअ-कञ्चुइ-आहरण-मेत्ताओ ।।४५।।
[ग्राम-तरुण्यः हृदयं हरन्ति छेकानां स्तन-भरशीलाः ।
मदने कुसुम्भ-रञ्जित कञ्चुकिकाभरण-मात्राः ।।]

45. In the vernal festivity the young damsels of the village bearing the weight of their breasts captivate the mind of the shrewd men, although they wear only the bodices tinged with safflower colour.

आलोअन्त दिसाओ ससन्त जम्भन्त गन्त रोअन्त ।
मुच्छन्त पडन्त खलन्त पहिअ किं ते पउत्थेण ।।४६।।
[आलोकयन् दिशः श्वसन् जृम्भमाण गायन् रुदन् ।
मूर्च्छन् पतन् स्खलन् पथिक किं ते प्रवसितेन (प्रोषितेन) ।।]

46. O traveller casting your eyes towards the quarters, heaving, yawning, singing, crying fainting, falling and faltering ! what is the good of your going abroad ?

दट्ठूण तरुण-सुरअं विविह-विलासेहिँ करण-सोहिल्लं ।
दीओ वि तग्गअ-मणो गअं पि तेल्लं ण लक्खेइ ।।४७।।
[दृष्ट्वा तरुण-सुरतं विविध-विलासैः करण-शोभितम् ।
दीपः अपि तद्गत-मनाः गतं अपि तैलं न लक्षयति ।।]

47 Having seen the dalliance of the young (couple) consisting of various

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kinds of (amorous) gestures and looking splendid on account of postures (or modes of sexual enjoyment), even the lamp, with its attention fixed therein, does not mark the oil (exhaustively) burnt out.

पुणरुत्त-करप्फालण-उहग्र-तडुल्लेहण-वड्ढण-सग्राइं ।
जुहाहिवस्स माए पुणो वि जइ णम्मग्रा सहइ ।।४८।।

[पुनरुक्त-करास्फालन-उभय-तटोल्लेखन-वर्धण (पीड़न)-शतानि ।
यूथाधिपस्य मातः पुनः ग्रपि यदि नर्म्मदा सहते ।। [

48. O mother ! (it is doubtful) if the Narmadā river (as well as the sportive lady) will bear the hundreds of repeated flappings of the trunk (movements of the hands, in the other case), diggings on both the banks (scratchings on both the sides, in the other case) and piercings of the lordly elephant (of the chief of the love-heroes).

वोड-सुणग्रो विग्रण्णो ग्रत्ता मत्ता पई वि ग्रण्णत्थो ।
फलिग्रं व मोडिग्रं महिसएण को तस्स साहेउ ।।४९।।

[दुष्ट-शुनकः विपन्नः श्वश्रूः मत्ता पतिः ग्रपि ग्रन्यस्थः ।
कार्पासी ग्रपि मोट्टिता (भग्ना) महिषकेण कः तस्य शास्तु (कथयतु) ।।]

49. The mischievous dog is dead, the mother-in-law is mad, and (my) husband has gone away to another place. Who will communicate to him the news that the cotton-field has been destroyed by a buffalo ?

सकग्र-ग्गह-रहसुत्ताणिग्राणणा पिग्रइ पिग्र-मुह-विइण्णं ।
थोग्रं थोग्रं रोसोसहं व उग्र माणिणी मइरं ।।५०।।

[सकच-ग्रह-रभसोत्तानितानना पिबति प्रिय-मुख-वितीर्णाम् ।
स्तोकं स्तोकं रोषौषधं इव पश्य मानिनी मदिराम् ।।]

50. Look (here) ! the proud lady, with her face raised perforce by catching hold of her hairs, is drinking little by little the wine offered by the mouth of her beloved, as if it were a medicine (to cure) her anger.

गिरि-सोत्तो त्ति भुग्रंगं महिसो जीहइ लिहइ संतत्तो ।
महिसस्स कण्ह-वत्थर-झरो त्ति सप्पो पिग्रइ लालं ।।५१।।

[गिरि-स्रोतः इति भुजङ्गं महिषः जीह्वया लेढ़ि संतप्तः ।
महिषस्य कृष्ण-प्रस्तर-झरः इति सर्पः पिबति लालाम् ।।]

51. The buffalo, afflicted by the (summer) heat licks by his tongue (the body of) the serpent taking it to be a hill-stream, and the snake drinks (the flow of) the saliva of the buffalo, taking it to be a spring through black rocks.

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पञ्जर-सारिं अत्ता ण णेसि किं एत्थ रइ-हराहिन्तो ।
वीसम्भ-जम्पिआइं एसा लोकाणँ पअडेइ ।।५२।।
[पञ्जर-शारीं श्वश्रु न नयसि किं अत्र रति-गृहात् ।
विस्रम्भ-जल्पितानि एषा लोकानां प्रकटयति ।।]

52. O mother-in-law ! why do you not remove this caged parrot from this our pleasure-house ? (For,) the bird discloses before people our confidential talks.

एद्दह-मेत्ते गामे ण पडइ भिक्खत्ति कीस मं भणसि ।
धम्मिअ करञ्ज-भञ्जअ जं जीअसि तं पि दे बहुअं ।।५३।।
[एतावन्-मात्रे ग्रामे न पतति भिक्षा इति किमिति मां भणसि ।
धार्म्मिक करञ्ज-भञ्जक यत् जीवसि तत् अपि ते बहुकम् ।।]

53. O holy man, the breaker (of the branch) of the Karañja plant ! why do you tell me that no alms is available in this extensive village ? That you still live a life (after your offence) is enough (for you).

जन्तिअ गुलं विमग्गसि ण अ मे इच्छाइ वाहसे जन्तं ।
अणरसिअ किं ण आणसि ण रसेण विणा गुलो होइ ।।५४।।
[यान्त्रिक गुड़ं विमार्गयसे न च मम इच्छया वाहयसि यन्त्रम् ।
अरसिक किं न जानासि न रसेन विना गुड़ः भवति ।।]

54. O mechanic ! you want molasses (from me). You do not operate the machine according to my wish. O man devoid of (love) sentiment ! do you not know that no molasses could be prepared without juice ?

पत्त-णिअम्ब-प्फंसा ण्हाणुत्तिण्णाएँ सामलङ्गीए ।
जल-बिन्दुएहिँ चिहुरा रुअन्ति बन्धस्स व भएण ।।५५।।
[प्राप्त-नितम्ब-स्पर्शाः स्नानोत्तीर्णायाः श्यामलाङ्ग्याः ।
जल-बिन्दुकैः चिकुराः रुदन्ति बन्धस्य इव भयेन ।।]

55. The locks of hairs of the handsome lady just finishing her bath, which touched her hips, shed tears, as it were, in the form of drops of water, out of fear of a tie (literally imprisonment).

गामङ्गण-णिअडिअ-कण्ह-वक्ख वड तुज्झ दूरमणुलग्गो ।
तित्तिल्ल-पडिक्खक-भोइओ वि गामो ण उव्विग्गो ।।५६।।
[ग्रामाङ्गण-निगड़ित-कृष्णपक्ष वट तव दूरं अनुलग्नः ।
दौःसाधिक-प्रतीक्षक-भोगिकः अपि ग्रामः न उद्विग्नः ।।]

56. O banyan tree which keeps enchained the dark-fortnight (i.e. deep darkness) in the village yard (or area) ! the village (i.e. the multitude of villagers) situated at a distance from you is not frightened, although its voluptuaries are being watched over by the police-men (literally, the door-keepers).

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सुप्पं डड्ढं चणत्रा ण भज्जिश्रा सो जुश्रा श्रइक्कन्तो ।
श्रत्ता वि घरे कुविश्रा भूश्राणँ व वाइश्रो वंसो ।।५७।।

[शूर्पं दग्धं चणकाः न भृष्टाः सः युवा श्रतिक्रान्तः ।
श्वश्रूः श्रपि गृहे कुपिता भूतानां इव वादितः वंशः ।।]

57. The winnowing-basket is burnt away, the chick-peas (grams) could not be fried, that young man has gone away and the mother-in-law is also angry. The flute has been sounded, as it were, in the presence of the ghosts (i.e. her effort was unsuccessful).

पिसुणेन्ति कामिणीणं जल-लुक्क-पिश्रावऊहण-सुहेल्लिं ।
कण्डइश्र-कपोलुप्फुल्ल-णिच्चलच्छीइँ वश्रणाइं ।।५८।।

[पिशुनयन्ति कामिनीनां जल-लुक्वायित-प्रियावगूहन-सुखकेलिम् ।
कण्टकित-कपोलोत्फुल्ल-निश्चलाक्षीणि वदनानि ।।]

58. The faces of the lovely women, having their eyes dilated and steady and cheeks in horripilation, indicate their (amorous) sport of pleasure due to embrace of their lovers hidden under the water.

श्रहिणव-पाउस-रसिएसु सोॅहइ सामाइएसु दिश्रहेसु ।
रहस-पसारिश्र-गीवाणँ णच्चिश्रं मोर-वुन्दाणं ।।५९।।

[श्रभिनव-प्रावृड्-रसितेषु शोभते श्यामायितेषु दिवसेषु ।
रभस-प्रसारित-ग्रीवाणां नर्त्तितं मयूर-वृन्दानाम् ।।]

59. The dancing of the flocks of peacocks with their necks extended in joy during the dark days resounded with the roarings (of clouds) of the fresh rainy season.

महिस-क्खन्ध-विलग्गं घोलइ सिङ्गाहश्रं सिमिसिमन्तं ।
श्राहश्र-वीणा-झंकार-सद्द-मुहलं मसश्र-वुन्दं ।।६०।।

[महिष-स्कन्ध-विलग्नं घूर्णते शृङ्गाहतं सिमसिमायमानम् ।
श्राहत-वीणा-झंकार-शब्द-मुखरं मशक-वृन्दम् ।।]

60. The flock of gnats sticking to the shoulders of the buffaloes whirls round being hit by their horns and producing *sim-sim* (indistinct) sound, as vocal as the murmuring sound of a lute struck (by the ring).

रेहन्ति कुमुद-दल-णिच्चल-ट्ठिश्रा मत्त-महुश्रर-णिहाश्रा ।
ससि-श्रर-णीसेस-पणासिश्रस्स गण्ठि व्व तिमिरस्स ।।६१।।

[राजन्ते कुमुद-दल-निश्चल-स्थिताः मत्त-मधुकर-निघाताः (निकायाः) ।
शशि-कर-निःशेष-प्रणाशितस्य ग्रन्थयः इव तिमिरस्य ।।]

61. The swarm of maddened bees still sitting on the white lotuses looks splendid like the clusters of darkness dispelled completely by the rays of the (rising) moon.

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उअह तरु-कोडराम्रो ण्णिक्कन्तं पुं-सुम्राणँ रिञ्छोलिं ।
सरए जरिम्रो व्व दुमो पित्तं व्व सलोहिम्रं वमइ ।।६२।।
[पश्यत तरु-कोटरात् निष्क्रान्तां पुं-शुकानां पङ्क्तिम् ।
शरदि ज्वरितः इव द्रुमः पित्तं इव सलोहितं वमति ।।]

62. Look at the rows of male parrots coming out of the hollow of the tree. As if the tree, being attacked with fever in the autumn season, is vomitting bile mixed with blood.

धारा-धुव्वन्त-मुहा लम्बिम्र-वक्खा णिउञ्चिम्र-ग्गीवा ।
वइ-वेढणेसु काम्रा सूलाहिण्णा व्व दीसन्ति ।।६३।।
[धारा-धाव्यमान-मुखाः लम्बित-पक्षाः निकुञ्चित-ग्रीवाः ।
वृति-वेष्टनेषु काकाः शूलाभिन्नाः इव दृश्यन्ते ।।]

63. The crows, (seated) on the boundary fences with their faces drenched in showers, wings elongated and necks contracted, look as if they are pierced fully by spikes (or darts).

ण वि तह म्रणालवन्ती हिम्रम्रं दूमेइ माणिणी म्रहिम्रं ।
जह दूर-विम्रम्भिम्र-गरुम्र-रोस-मज्झत्थ-भणिएहिं ।।६४।।
[न अपि तथा अनालपन्ती हृदयं दूनोति मानिनी अधिकम् ।
यथा दूर-विजृम्भित-गुरुक-रोष-मध्यस्थ-भणितैः ।।]

64. The incensed lady does not afflict my mind so very much by not talking (with me), as by her indifferent words displaying intense rage which is highly manifest.

गन्धं म्रग्घाम्रन्तम्र पक्क-कलम्बाणँ वाह-भरिम्रच्छ ।
म्राससु पहिम्र-जुम्राणम्र घरिणि-मुहं मा ण पेच्छिहिसि ।।६५।।
[गन्धं आजिघ्रन् पक्व-कदम्बानां बाष्प-भृताक्ष ।
आश्वसिहि पथिक-युवन् गृहिणी-मुखं मा न प्रेक्षिष्यसे ।।]

65. O travelling young man with your eyes filled with tears on account of smelling the fragrance of ripe (i.e. full-blown) *Kadamba* flowers ! cheer up, it cannot be that you will not (ever) see the face of your wife.

गज्ज महं चिम्र उवरिं सव्व-त्थामेण लोह-हिम्रम्रस्स ।
जलहर लम्बालइम्रं मा रे मारेहिसि वराइं ।।६६।।
[गर्ज्ज मम एव उपरि सर्व्व-स्थाम्ना लोह-हृदयस्य ।
जलधर लम्बालकिकां मा रे मारयिष्यसि वराकीम् ।।]

66. O cloud ! roar with all your might above me possessing an iron (hard) mind. (But) O you ! do not (please) kill the pitiable lady with her pendent locks (of hairs).

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पङ्क-मइलेण छीरेक्क-पाइणा दिण्ण-जाणु-वडणेण ।
आणन्दिज्जइ हलिओ पुत्तेण व सालि-च्छेत्तेण ॥६७॥
[पङ्क-मलिनेन क्षीरैक-पायिना दत्त-जानु-पतनेन ।
आनन्द्यते हालिकः पुत्रेण इव शालि-क्षेत्रेण ॥]

67. The ploughman is gladdened by (the sight) of his *Śāli*-field, as by (that of) his son, dirty by mud, drinking only (mother's) milk (white milky juice, in the case of *Śāli*-corn) and crawling on the knees (developing the stalk-joints, in the other case).

कहँ मे परिणइ-आले खल-सङ्गो होहिइ त्ति चिन्तन्तो ।
ओणअ-मुहो ससूओ रुवइ व साली तुसारेण ॥६८॥
[कथं मे परिणति-काले खल-सङ्गः भविष्यति इति चिन्तयन् ।
अवनत-मुखः सशूकः (सशोकः च) रोदिति इव शालिः तुषारेण ॥]

68. The *Śāli* crop, with its top bent low and with its thorny ends, sheds tears as it were in the shape of dews, thinking as to how in its ripe stage there will be (a possibility of) its meeting with the threshing-floor (*Khala*), just as a man weeps with his head hung low and feels sorrow, thinking as to how in his old age he will meet with a villain (*Khala*).

संझा-राओत्थइओ दीसइ गअणम्मि पडिवआ-चन्दो ।
रत्त-दुऊलन्तरिओ थण-णह-लेहो व्व णव-वहुए ॥६९॥
[सन्धा-रागावस्थगितः दृश्यते गगने प्रतिपच्-चन्द्रः ।
रक्त-दुकूलान्तरितः स्तन-नख-लेखः इव नव-वध्वाः ॥]

69. In the sky the moon of the *pratipada* (the first day of the bright fortnight) looks screened by the evening redness, just as the nail-scratcn on the breast of the new bride is covered by the red silken garment.

अइ दिअर किं ण पेच्छसि आआसं किं मुहा पलोएसि।
जाआइ बाहु-मूलम्मि अद्ध-अन्दाण परिवाडिं ॥७०।
[अयि देवर किं न प्रेक्षसे आकाशं किं मुधा प्रलोकयसि ।
जायायाः वाहु-मूले अर्द्ध-चन्द्राणां परिपाटीम् ॥]

70. O brother-in-law (husband's younger brother) ! why do you cast in vain your glance at the sky (for seeing the half-moon) ? Why do you not look at the series of half-moon (i.e. nail scratches) on the armpits of your wife ?

वाआइ किं भणिज्जउ केत्तिअ-मेत्तं व लिक्खए लेहे ।
तुह विरहे जं दुक्खं तस्स तुमं चेअ गहिअत्थो ॥७१॥
[वाचा किं भण्यतां कियन्मात्रं वा लिख्यते लेखे ।
तव विरहे यत् दुःखं तस्य त्वं एव गृहीतार्थः ॥]

71. What can be related by word (of mouth) ? Or, how much can be

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written in a letter ? You yourself are aware of the matter as to how much sorrow I feel in your absence.

मग्रणग्गिणो व्व धूमं मोहण-पिञ्छि व लोग्र-दिट्ठीए ।
जोव्वण-धग्रं व मुद्धा वहइ सुग्रन्धं चिउर-भारं ।।७२।।

[मदनाग्नेः इव धूमं मोहन-पिञ्छिकां इव लोक-दृष्ट्याः ।
यौवन-ध्वजं इव मुग्धा वहति सुगन्धं चिकुर-भारम् ।।]

72. The innocent damsel carries the burden of her perfumed locks of hairs which assemble, as it were, (the lines) of smoke of love-fire, or the (magic) feather-brushes for the delusion of (people's) eyes, or the banners of youth.

रूग्रं सिट्ठं चिग्र से ग्रसेस-पुरिसे णिग्रत्तिग्रच्छेण ।
वाहोल्लेण इमीए ग्रजम्पमाणेण वि मुहेण ।।७३।।

[रूपं शिष्टं एव तस्य ग्रशेष-पुरुषे निर्वर्त्तिताक्षेण ।
वाष्पार्द्रेण ग्रस्याः ग्रजल्पता ग्रपि मुखेन ।।]

73. The beauty of the (beloved) man was (well) described by her face in which the eyes moved away from all other males and which was wet with tears, although it did not speak out (anything).

रुन्दारविन्द-मन्दिर-मग्ररन्दाणन्दिग्रालि-रिञ्छोली ।
झणझणइ कसण-मणि-मेहल व्व महु-मास-लच्छीए ।।७४।।

[बृहदरविन्द-मन्दिर-मकरन्दानन्दितालि-पङ्क्तिः ।
झणझणायते कृष्ण-मणि-मेखला इव मधु-मास-लक्ष्म्याः ।।]

74. The swarm of bees enraptured by drinking honey in large temple-like lotuses produces a jingling sound, as if it forms a girdle of black jewels (worn) by the goddess of the vernal month.

कस्स करो बहु-पुण्ण-प्फलेक्क-तरुणो तुहं विसम्मिहइ ।
थण-परिणाहे मम्मह-णिहाण-कलसे व्व पारोहो ।।७५।।

[कस्य करः बहु-पुण्य-फलैक-तरोः तव विश्रमिष्यति ।
स्तन-परिणाहे मन्मथ-निधान-कलशे इव प्ररोहः ।।]

75. Whose hand, (appearing) like the sprout of the tree of rewards for various virtues, will find rest on your expansive breasts which (look) like the treasure-jars of Manmatha (Cupid) ?

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चोरा सभअ-सतण्हं पुणो पुणो पेसअन्ति दिट्ठीओ ।
अहि-रक्खिअ-णिहि-कलसे व्व पोढ़वइआ-थणुच्छङ्गे ॥७६॥
[चोराः सभय-सतृष्णं पुनः पुनः प्रेषयन्ति दृष्टीः ।
अहि-रक्षित-निधि-कलशे इव प्रौढ़-पतिका-स्तनोत्सङ्गे ॥]

76. The ravishers (*choras*) repeatedly cast their glance in a fearful and wistful manner on the slopes of breasts of the woman whose husband is strong, just as robbers (*choras*) look at the (underground) treasure-jars protected by serpents.

उव्वहइ णव-तणङ्कुर-रोमञ्च-पसाहिआइँ अङ्गाइं ।
पाउस-लच्छीअ पओहरेहिँ परिपेल्लिओ विञ्झो ॥७७॥
[उद्वहति नव-तृणाङ्कुर-रोमाञ्च-प्रसाधितानि अङ्गानि ।
प्रावृड्-लक्ष्म्याः पयोधरैः परिप्रेरितः विन्ध्यः ॥]

77. The Vindhya mountain is endowed with limbs decorated by bristling of hairs in the shape of new shoots of grasses, being excited by the (breast-like) clouds of the goddess of the rainy season.

आम बहला वणाली मुहला जल-रङ्कुणो जलं सिसिरं ।
अण्ण-णईणँ वि रेवाइ तह वि अण्णे गुणा के वि ॥७८॥
[सत्यं बहला वनाली मुखराः जल-रङ्कवः जलं शिशिरम् ।
अन्य-नदीनां अपि रेवायाः तथा अपि अन्ये गुणाः के अपि ॥]

78. It is true that with regard to other rivers there exist (on their banks) thick ranges of forests, noisy water-*Raṅkus* (a kind of antelopes) and cool water, but yet the Revā river has other attributes too.

एह इमीअ णिअच्छह परिणअ-मालूर-सच्छहे थणए ।
तुङ्गे सप्पुरिस-मणोरहे व्व हिअए अमाअन्ते ॥७९॥
[आगच्छत अस्याः निरीक्षध्वं परिणत-मालूर-सदृशौ स्तनौ ।
तुङ्गौ सत्-पुरुष-मनोरथौ इव हृदये अमान्तौ ॥]

79. Come and look at her breasts which are high and measureless (i.e. plump) on her chest and which resemble ripe *bilva* fruits, as if they were the objects of desire of fortunate persons.

हत्थाहत्थि अहमहमिआइ वासागमम्मि मेहेहिं ।
अव्वो किं पि रहस्सं छण्णं पि णहङ्गणं गलइ ॥८०॥
[हस्ताहस्ति अहमहमिकया वर्षागमे मेघैः ।
आश्चर्य्यं किं अपि रहस्यं छन्नं अपि नभोऽङ्गनं गलति ॥]

80. O it is something mysterious that at the advent of the rains the (whole)

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area of the horizon trickles, though it is covered by clouds joining closely together (literally hand to hand) in competition.

केत्तिअ-मेत्तं होहिइ सोहग्गं पिअअमस्स भमिरस्स ।
महिला-मअण-छुहाउल-कडक्ख-विक्खेव-घेप्पन्तं ।।८१।।

[कियन्मात्रं भविष्यति सौभाग्यं प्रियतमस्य भ्रमण-शीलस्य ।
महिला-मदन-क्षुधाकुल-कटाक्ष-विक्षेप-गृह्यमाणम् ।।]

81. For how long will remain the good fortune (in securing love) of my most beloved who is wont to move (hither and thither for love-making) for, (that good furtune) is controlled by the casting of side-glances full of love-hunger of women ?

णिअ-घणिअं उवऊहसु कुक्कुड-सद्देण झत्ति पडिबुद्ध ।
पर-वसइ-वास-सङ्किर णिअए वि घरम्मि मा भासु ।।८२।।

[निज-गृहिणीं (धन्यां) उपगूहस्व कुक्कुट-शब्देन झटिति प्रतिबुद्ध ।
पर-वसति-वास-शङ्काशील निजके अपि गृहे मा भैषीः ।।]

82. You suddenly wake up by the crowing of the cocks and embrace (me) your own wife. O you who are afraid of your residence in another (woman's) house ! do not cherish fear in (this) your own house.

खर-पवण-रअ-गलत्थिअ-गिरिऊडावडण-भिण्ण-देहस्स ।
धुक्काधुक्कइ जीअं व विज्जुआ काल-मेहस्स ।।८३।।

[खर-पवन-रय-गलहस्तित-गिरिकूटा (॰चूडा॰) पतन-भिन्न-देहस्य ।
धुकधुकायते जीवः इव विद्युत् काल-मेघस्य ।।]

83. The lightning trembles (with *dhuk-dhuk* sound), like the heart of the dark cloud whose body is split asunder on account of its fall from the summit or peak of a hill, being driven (literally pushed by the neck) by the velocity of a strong wind.

मेह-महिसस्स णज्जइ उअरे सुर-चाव-कोडि-भिण्णस्स ।
कन्दन्तस्स सविअणं अन्तं व पलम्बए विज्जू ।।८४।।

[मेघ-महिषस्य ज्ञायते उदरे सुर-चाप-कोटि-भिन्नस्य ।
क्रन्दतः सवेदनं अन्त्रं इव प्रलम्बते विद्युत् ।।]

84. I think that the lightning dangles, as it were, like the paining entrail of the roaring buffalo-like cloud which is rent in the middle (literally belly) by the pointed end of the rainbow (literally the bow of the gods).

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णव-पल्लवं विसण्णा पहिआ पेच्छन्ति चूअ-रुक्खस्स ।
कामस्स लोहिउप्पङ्क-राइअं हत्थ-भल्लं व ॥८५॥

[नव-पल्लवं विषण्णाः पथिकाः प्रेक्षन्ते चूत-वृक्षस्य ।
कामस्य लोहित-समूह-राजितं हस्त-भल्लं इव ॥]

85. The travellers being sad look at the new sprout of the mango-tree, as if it were a dart in the hand of Kāma (Cupid) tinged with a lot of blood.

महिलाणं चिअ दोसो जेण पवासम्मि गव्विआ पुरिसा ।
दो-तिण्णि जाव ण मरन्ति ता ण विरहा समप्पन्ति ॥८६॥

[महिलानां एव दोषः येन प्रवासे गर्विताः पुरुषाः ।
द्वे तिस्रः (द्वि-त्राः) यावत् न म्रियन्ते तावत् न बिरहाः समाप्यन्ते ॥]

86. That male persons are proud of their sojourn is the fault of the women-folk only. All separations will not come to an end before two or three (of the female persons) will have died.

बालअ दे वच्च लहुं मरइ वराई अलं विलम्बेण ।
सा तुज्झ दंसणेण वि जीवेज्जइ णत्थि संदेहो ॥८७॥

[बालक हे व्रज लघु म्रियते वराकी अलं विलम्बेन ।
सा तव दर्शनेन अपि जीवेत् (जीविष्यति) न अस्ति सन्देहः ॥]

87. O boy ! proceed quickly, (otherwise), the pitiable girl will die. What is the need of (making) delay ? There is no doubt that she will possibly live by your visit.

तम्मिर-पसरिअ-हुअवह-जालालि-पलीविए वणाहोए ।
किंसुअ-वणन्ति कलिऊण मुद्ध-हरिणो ण णिक्कमइ ॥८८॥

[ताम्रवर्ण-प्रसृत-हुतबह-ज्वालावलि-प्रदीपिते वनाभोगे ।
किंशुक-वनं इति कलयित्वा मुग्ध-हरिणः न निष्क्रामति ॥]

88. The foolish antelope does not come out in the vast forest region illuminated by the lines of flames of spreading fire of red colour, thinking that it was a forest of *kiṁśuka* flowers.

णिहुअण-सिप्पं तह सारिआइ उल्लाविअं म्ह गुरु-पुरओ ।
जह तं वेलं माए ण आणिमो कत्थ वच्चामो ॥८९॥

[निधुवन-शिल्पं तथा शारिकया उल्लपितं अस्माकं गुरु-पुरतः ।
यथा तां वेलां मातः न जानीमः कुत्र व्रजामः ॥]

89. O mother ! the parrot has disclosed the work of our dalliance in such a way before our elders, that I do not know where I should go to at that moment.

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पच्चग्ग-प्फुल्ल-दलुल्लसन्त-मग्ररन्द-पाण-लेहलग्रो ।
तं णत्थि कुन्द-कलिग्राइ जं ण भमरो महइ काउं ।।६०।।
[प्रत्यग्र-फुल्ल-दलोल्लसन्-मकरन्द-पान-लुब्धः (लोलुपः) ।
तत् न अस्ति कुन्द-कलिकायाः यत् न भ्रमरः महति (इच्छति) कर्त्तुम् ।।]

90. There is no action which the bee will not intend to take with regard to that bud of the *Kunda* flower, when it becomes greedy of delightful drinking of the honey (of the same) with its petals freshly blooming.

सो को वि गुणाइसग्रो ण ग्राणिमो मामि कुन्द-लइग्राए ।
ग्रच्छीहिं च्चिग्र पाउं ग्रहिलस्सइ जेण भमरेहिं ।।६१।।
[सः कः अपि गुणातिशयः न जानीमः मातुलानि कुन्द-लतिकायाः ।
अक्षिभ्यां एव पातुं अभिलष्यते येन भ्रमरैः ।।]

91. O maternal aunt ! I do not know what attribute the *Kunda* creeper possesses in excess, for which the bees want to look at it with wistful eyes alone (literally drink it with their eyes).

एक्क च्चिग्र रूग्र-गुणं गामणि-धूग्रा समुव्वहइ ।।
ग्रणिमिस-णग्रणो सग्रलो जीए देवी-कग्रो गामो ।।६२।।
[एका एव रूप-गुणं ग्रामणी-दुहिता समुद्वहति ।
अनिमेष-नयनः सकलः यया देवी-कृतः ग्रामः ।।]

92. The daughter of the village headman alone possesses both beauty and virtues and for this reason the entire village has become deified (i.e. turned into a god) with its eyes not winking (i.e. all villagers cast a steadfast look at her).

मण्णे ग्रासाग्रो च्चिग्र ण पाविग्रो पिग्रग्रमाहर-रसस्स ।
तिग्रसेहिँ जेण रग्रणाग्रराहि ग्रमग्रं समुद्धरिग्रं ।।६३।।
[मन्ये आस्वादः एव न प्राप्तः प्रियतमाधर-रसस्य ।
त्रिदशैः येन रत्नाकरात् अमृतं समुद्धृतम् ।।]

93. I think that the gods have not had the taste of the juice of the lower lip of my beloved and it is for this reason that they have churned out ambrosia from the ocean (literally the abode of jewels).

ग्राग्रण्णाग्रड्ढिग्र-णिसिग्र-भल्ल-मम्महग्राइ हरिणीए ।
ग्रद्दंसणो पिग्रो होहिइ त्ति वलिउं चिरं दिट्ठो ।।६४।।
[आकर्णाकृष्ट-निशित-भल्ल-मर्माहतया हरिण्या ।
अदर्शनः प्रियः भविष्यति इति वलित्वा चिरं दृष्टः ।।]

94. The (male antelope) has long been gazed at by the female antelope,

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turning round when she was struck at the vital point by the sharp arrow drawn up to the ears (by the hunter) thinking that her beloved will go beyond her sight.

विसम-ट्ठिअ-पिक्केक्कम्ब-दंसणे तुज्झ सत्तु-घरिणीए ।
को को ण पत्थिओ पहिआणं डिम्भे रुअन्तम्मि ॥९५॥

[विषम-स्थित-पक्वैकाम्र-दर्शने तव शत्रु-गृहिण्या ।
कः कः न प्रार्थितः पथिकानां डिम्भे रुदति ॥]

95. Who amongst the travellers were not requested by your enemy's wife (to pluck for her the fruit) on her seeing only one ripe mango situated in an inaccessible place (on the tree), when her child cried (for it) ?

मालारी ललिउल्लुलिअ-बाहु-मूलेहिँ तरुण-हिअआइं ।
उल्लूरइ सज्जुल्लूरिआइ कुसुमाइँ दावेन्ती ॥९६॥

[मालाकारी ललितोल्लुलित-बाहु-मुलाभ्यां तरुण-हृदयानि ।
तुडति=(उल्लुनाति) सद्यः अवलूनानि कुसुमानि दर्शयन्ती ॥]

96. While showing (to customers) the freshly plucked flowers, the wife of the garland-maker (florist) breaks the heart of the young men by her bosoms (literally arm-pits) which are charming and tremulous.

मज्झो पिओ कुडुम्बो पल्लि-जुआणा सवत्तीओ ।
जह जह वड्ढन्ति थणा तह तह झिज्जन्ति पञ्च वाहीए ॥९७॥

[मध्यः प्रियः कुटुम्बं पल्ली-युवानः सपत्न्यः ।
यथा यथा वर्द्धेते स्तनौ तथा तथा क्षीयन्ते पञ्च व्याध्याः ॥]

97. As the two breasts of the hunter's wife gradually develop, (the following) five things (begin to) wither, viz. her waist, her beloved one, her relatives, the village-youths and her co-wives.

मालारीए वेल्लहल-बाहु-मूलावलोअण-सअण्हो ।
अलिअं पि भमइ कुसुमग्घ-पुच्छिरो पंसुल-जुआणो ॥९८॥

[मालाकार्याः सुन्दर-बाहु-मूलावलोकन-सतृष्णः ।
अलीकं अपि भ्रमति कुसुमार्घ-पृच्छाशीलः पांसुल-युवा ॥]

98. The young libertine being eager to look at the beautiful breasts (literally arm-pits) of the wife of the garland-maker moves pretentiously (or falsely) (near her), asking her (repeatedly) about the price of the flowers.

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अकअण्णुअ घण-वण्णं घण-वण्णन्तरिअ-तरणि-अर-णिअरं ।
जइ रे रे वाणीरं रेवा-णीरं पि णो भरसि ।।९९।।
[अकृतज्ञक घन-वर्णं घन-पर्णान्तरित-तरणि-कर-निकरम् ।
यदि रे रे वानीरं वा-नीरं अपि न स्मरसि ।।]

99. O ungrateful one ! if you cannot recollect the reed (bower), dark as the colour of the clouds, wherein the multitude of the sun's rays is screened by thick foliage, can you not remember the waters of the Revā (river) also ?

मन्दं पि ण आणइ हलिअ-णन्दणो इह हि डड्ढ-गामम्मि ।
गह-वइ-सुआ विवज्जइ अवेज्जए कस्स साहामो ।।१००।।
[मन्दं अपि न जानाति हलिक-नन्दनः इह हि दग्ध-ग्रामे ।
गृह-पति-सुता विपद्यते अवैद्यके कस्य शास्मः (कथयामः) ।।]

100. Whom shall I tell that the ploughman's son does not know the least that the daughter of the householder may meet with a calamity in this wretched village where no physician is available ?

रसिअ-जण-हिअअ-दइए कइ-वच्छल-पमुह-सुकइ-णिम्मइए ।
सत्त-सअम्मि समत्तं सट्ठं गाहा-सअं एअं ।।१०१।।
[रसिक-जन-हृदय-दयिते कवि-वत्सल-प्रमुख-सुकवि-निर्म्मिते ।
सप्त-शतके समाप्तं षष्ठं गाथा-शतकं एतत् ।।]

101. Here ends the Sixth Century of *gāthās* from amongst the seven centuries (of them) composed by good poets headed by Kavivatsala, which are so dear to the heart of men of taste (or sentiment).

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(The Seventh Century)

(सप्तमं शतकम्)

एक्कक्कम-परिरक्खण-पहार-सँमुहे कुरङ्ग-मिहुणम्मि ।
वाहेण मण्णु-विश्रलन्त-वाह-धोश्रं धणुं मुक्कं ।।१।।

[एकैक (अन्योन्य.)-परिरक्षण-प्रहार-सम्मुखे कुरङ्ग-मिथुने ।
व्याधेन मन्यु-विगलद्-बाष्प-धौतं धनुः मुक्तम् ।।]

1. When the pair of antelopes in the attempt for the safety of each other faced the shooting (of the hunter's arrow), the hunter set aside the bow, drenched by the trickling tears of his pity.

ता सुहश्र विलम्ब खणं भणामि कीश्र वि कएण श्रलमहवा ।
अविश्रारिश्र-कज्जारम्भ-श्रारिणी मरउ ण भणिस्सं ।।२।।

[तत् सुभग विलम्बस्व क्षणं भणामि कस्याः अपि कृतेन अलं अथवा ।
अविचारित-कार्य्यारम्भ-कारिणी म्रियतां न भणिष्यामि ।।]

2. O favourite one ! wait then for a while; I shall tell you about one (woman). Or, what is the necessity of that ? I shall not tell you (anything about her). Let her die, because she undertook to act without discrimination.

भोइणि-दिण्ण-पहेणश्र-चक्खिश्र-दुस्सिक्खिश्रो हलिश्र-उत्तो ।
एत्ताहे श्रण्ण-पहेणश्राणँ छीवोल्लश्रं देइ ।।३।।

[भोगिनी-दत्त-प्रहेणक-भक्षण-दुःशिक्षितः हलिक-पुत्रः ।
इदानीं अन्य-प्रहेणकानां छी-इति वचनं ददाति ।।]

3. The ploughman's son, ill-trained in the tasting of sweet-meats (of festivity) distributed by the wife of the (village) headman now uses the abusive word *chhi* for the sweet-meats given by others.

पच्चूस-मऊहावलि-परिमलण-समूससन्त-वत्ताणं ।
कमलाणँ रश्रणि-विरमे जिश्र-लोक-सिरी महम्महइ ।।४।।

[प्रत्यूष-मयूखावलि-परिमर्दन-समुच्छ्वसत्-पत्राणाम् ।
कमलानां रजनि-विरमे जित-लोक-श्रीः महमहायते ।।]

4. On the termination of the night, the world-captivating beauty of the lotuses, with their petals blooming by the contact (literally rubbing) of the series of (the sun's) rays at day-break, pervades (all directions) with perfume.

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वाउव्वेलिअ-साउलि थएसु फुड-दन्त-मण्डलं जहणं ।
चडुआरअं पइं मा हु पुत्ति जण-हासिअं कुणसु ॥५॥
[वातोद्वेल्लित-वस्त्रे स्थगय स्फुट-दन्त-मण्डलं जघनम् ।
चटुकारकं पतिं मा खलु पुत्रि जन-हासितं कुरु ॥]

5. O girl, with your costume waved by the wind ! cover your hips in which the tooth-marks (given by your husband) are clearly visible. Do not put your flattering husband to people's derision.

वीसत्थ-हसिअ-परिसक्किआण पढमं जलञ्जली दिण्णो ।
पच्छा वहूअ गहिओ कुडुम्ब-भारो णिमज्जन्तो ॥६॥
[विस्रब्ध-हसित-परिक्रमाणां प्रथमं जलाञ्जलिः दत्तः ।
पश्चात् वध्वा गृहीतः कुटुम्ब-भारः निमज्जन् ॥]

6. By the young woman was at first paid good-bye to (the use of) smiles in confidence and graceful gaits, and afterwards the depressing duty of conducting household affairs was taken up (by her).

गम्मिहिसि तस्स पासं सुन्दरि मा तुरअ वड्ढउ मिअङ्को ।
दुद्धे दुद्धं मिअ चन्दिआइ को पेच्छइ मुहं दे ॥७॥
[गमिष्यसि तस्य पार्श्वं सुन्दरि मा त्वरस्व वर्द्धतां मृगाङ्कः ।
दुग्धे दुग्धं इव चन्द्रिकायां कः प्रेक्षते मुखं ते ॥]

7. O beautiful lady ! you will (easily) reach his side, so do not be in a hurry. Let the moon rise higher up, who will be able to see your face then, like milk mixed with milk ?

जइ जूरइ जूरउ णाम मामि पर-लोअ-वसणिओ लोओ ।
तह वि बला गामणि-णन्दणस्स वअणे वलइ दिट्ठी ॥८॥
[यदि खिद्यते खिद्यतां नाम मातुलानि पर-लोक-व्यसनिकः लोकः ।
तथा अपि बलात् ग्रामणी-नन्दनस्य वदने वलते दृष्टिः ॥]

8. O maternal aunt ! if people, excessively devoted to (the attainment of) the other world, feel distressed, let them do so. Yet my eyes turn perforce towards the face of the son of the village headman.

गेहं व वित्त-रहिअं णिज्झर-कुहरं व सलिल-सुण्णविअं ।
गो-हण-रहिअं गोट्ठं व तीअ वअणं तुह विओए ॥९॥
[गृहं इव वित्त-रहितं निर्झर-कुहरं इव सलिल-शून्यीकृतम् ।
गो-धन-रहितं गोष्ठं इव तस्याः वदनं तव वियोगे ॥]

9. During your separation (from her), her face looks like a house without property (or wealth), like the cavity of a fountain with water evacuated therefrom, and like a cow-station without a herd of cattle.

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तुह दंसणेण जणिओ इमीअ लज्जाउलाइ अणुराओ ।
दुग्गअ-मणोरहो विअ हिअअ च्चिअ जाइ परिणामं ॥१०॥

[तव दर्शनेन जनितः अस्याः लज्जालुकायाः (लज्जालोः) अनुरागः ।
दुर्गत-मनोरथः इव हृदये एव याति परिणामः ॥]

10. The love caused by your sight in that bashful lady attains its end in her mind like the (unfulfilled) desire of a poor man.

जं तणुआअइ सा तह कएण किं जेण पुच्छसि हसन्तो ।
अह गिम्हे मह पअई एव्वं भणिऊण ओरुण्णा ॥११॥

[या तनूयते (तन्वीभवति) सा तव कृतेन किं येन पृच्छसि हसन् ।
अथ ग्रीष्मे मम प्रकृतिः एवं भणित्वा अवरुदिता ॥]

11. Does every (damsel) who becomes emaciated do so for your sake ? Is it for that reason you smilingly ask me (about my emaciation) ? Then telling him that during summer time her nature is (to get) emaciated, she wept.

वण्ण-क्कम-रहिअस्स वि एस गुणो णवरि चित्त-कम्मस्स ।
णिमिसं पि जं ण मुञ्चइ पिओ जणो गाढमुवऊढो ॥१२॥

[वर्ण-क्रम-रहितस्य अपि एषः गुणः केवलं चित्र-कर्म्मणः ।
निमिषं अपि यत् न मुञ्चति प्रियः जनः गाढं उपगूढः ॥]

12. The merit of an (outlined) painting without colour-disposition is this, that the beloved closely embraced (by the lady) does not leave her even for a moment.

अविहत्त-सन्धि-बन्धं पढम-रसुब्भेअ-पाण-लोहिल्लो ।
उव्वेलिउं ण आणइ खण्डइ कलिआ-मुहं भमरो ॥१३॥

[अविभक्त-सन्धि-बन्धं प्रथम-रसोद्भेद-पान-लुब्धः (लोभिष्ठः) ।
उद्वेल्लितुं (उद्वल्लयितुं) न जानाति खण्डयति कलिका-मुखं भ्रमरः ॥]

13. The bee being greedy of drinking the first developed juice (of flowers) does not know how to open the mouth of the bud; it (rather) cuts (the bud) without separating the bond of the joints.

दर-वेविरोरु-जुअलासु मउलिअच्छीसु लुलिअ-चिहुरासु ।
पुरिसाइरीसु कामो पिआसु सज्जाउहो वसइ ॥१४॥

[दर-वेपनशीलोरु-युगलासु मुकुलिताक्षिषु लुलित-चिकुरासु ।
पुरुषायितशीलासु कामः प्रियासु सज्जायुधः वसति ॥]

14. Cupid stays ready with his weapons (for striking) the mistresses who take to inverted dalliance, with their hairs dishevelled, eyes closed and the pair of thighs slightly shaking.

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जं जं ते ण सुहाग्रइ तं तं ण करोमि जं ममाग्रत्तं ।
ग्रहग्रं चिग्र जं ण सुहामि सुहग्र तं किं ममाग्रत्तं ।।१५।।
[यत् यत् ते न सुखयति तत् तत् न करोमि यत् मम ग्रायत्तम् ।
ग्रहं एव यत् न सुखाये (सुखये) सुभग तत् किं मम ग्रायत्तम् ।।]

15. I do not do things which do not conduce to your pleasure, for, that (work) is under my control. But, O favourite one ! is it under my control that I myself do not feel pleasure ?

वावार-विसंवाग्रं सग्रलावग्रवाणं कुणइ हग्र-लज्जा ।
सवणाणं उणो गुरु-संणिहे वि ण णिरुज्झइ णिग्रोग्रं ।।१६।।
[व्यापार-विसंवादं सकलावयवानां करोति हत-लज्जा ।
श्रवणयोः पुनः गुरु-सन्निधौ ग्रपि न निरुणद्धि नियोगम् ।।]

16. Wretched shame creates obstacle to the functioning of all other organs, but it does not hinder the application of the two ears, in presence of the elderly people.

किं भणह मं सहीग्रो मा मर दीसिहइ सो जिग्रन्तीए ।
कज्जालाग्रो एसो सिणेह-मग्गो उण ण होइ ।।१७।।
[किं भणथ मां सख्यः मा म्रियस्व द्रक्ष्यते सः जीवन्त्या ।
कार्य्यालापः एषः स्नेह-मार्गः पुनः न भवति ।।]

17. O friends ! what do you say to me—"Do not put an end to your life; he will be seen by you if you (only) live" ? This is a talk (on discrimination) of an action, but it is not the way of love.

एक्कल्ल-मग्रो दिट्ठीग्र मइग्र तह पुलइग्रो सग्रण्हाए ।
पिग्र-जाग्रस्स जह धणुं पडिग्रं वाहस्स हत्थाग्रो ।।१८।।
[एकाकि-मृगः दृष्ट्या मृग्या तथा प्रलोकितः सतृष्णया ।
प्रिय-जानेः यथा धनुः पतितं व्याधस्य हस्तात् ।।]

18. The female antelope cast such a wistful look towards the solitary antelope that the bow dropped down from the hand of the hunter to whom his (own) wife was so beloved.

णलिणीसु भमसि परिमलसि सत्तलं मालइं पि णो मुग्रसि ।
तरलत्तणं तुह ग्रहो महुग्रर जइ पाडला हरइ ।।१९।।
[नलिनीषु भ्रमसि परिमृद्नासि सप्तलां मालतीं ग्रपि न मुञ्चसि ।
तरलत्वं तव ग्रहो मधुकर यदि पाटला हरति ।।]

19. O bee ! you hover near the lotuses, press the Saptalā (or Navamālikā) flower and do not let the Mālatī flower alone. (I do not know) if the Pāṭalā flower will remove your unsteadiness (in love).

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दो-अङ्गुलअ-कवालअ-पिणद्ध-सविसेस-णील-कञ्चुइआ ।
दावेइ थण-त्थल-वण्णिअं व तरुणी जुअ-जणाणं ॥२०॥
[द्वयङ्गुलक-कपाटक-पिनद्ध-सविशेष-नील-कञ्चुकिका ।
दर्शयति स्तन-स्थल-वर्णिकां इव तरुणी युव-जनेभ्यः ॥]

20. The youthful girl with her peculiarly blue bodice worn by keeping an open space, of the width of two fingers, (bounded as it were, by two panels), shows, as it were, the sample of her plump breasts.

रक्खेइ पुत्तअं मत्थएण ओच्छोअअं पडिच्छन्ती ।
अंसुहिँ पहिअ-घरिणी ओल्लिज्जन्तं ण लक्खेइ ॥२१॥
[रक्षति पुत्रकं मस्तकेन अवच्छादोदकं (पटलप्रान्तोदकं) प्रतीच्छन्ती ।
अश्रुभिः पथिक-गृहिणी आर्द्रीभवन्तं न लक्षयति ॥]

21. The wife of the traveller, herself wishing to suffer from the waters dropping from the ends of her thatch on her (own) head, saves her son (from being drenched), but she does not observe him getting wet by her tears.

सरए सरम्मि पहिआ जलाइ कन्दोट्ट-सुरहि-गन्धाइं ।
धवलच्छाइं सअण्हा पिअन्ति दइआणँ व मुहाइं ॥२२॥
[शरदि सरसि पथिकाः जलानि कन्दोट (नीलोत्पल)-सुरभि-गन्धीनि ।
धवलाच्छानि सतृष्णाः पिबन्ति दयितानां इव मुखानि ॥]

22. In autumn the thirsty travellers drink the white and clear waters of the lake, smelling sweet on account of the presence of the blue lotuses as if they kiss the faces of their beloved.

अब्भन्तर-सरसाओ उवरिं पव्वाअ-बद्ध-पङ्काओ ।
चङ्कम्मन्तम्मि जणे समुस्ससन्ति व्व रच्छाओ ॥२३॥
[अभ्यन्तर-सरसाः उपरि प्रवात-बद्ध-पङ्काः ।
चङ्क्रममाणे जने समुच्छ्वसन्ति इव रथ्याः ॥]

23. The village thoroughfares having water (lurking) inside and mud congealed outside by wind waver (literally sigh a heavy sigh) when people move over them.

मुह-पुण्डरीअ-छाआइ संठिआ उअह राअ-हंसे व्व ।
छण-पिट्ठ-कुट्टणुच्छलिअ-धूलि-धवले थणे वहइ ॥२४॥
[मुख-पुण्डरीक-च्छायायां संस्थितौ पश्यत राज-हंसौ इव ।
क्षण-पिष्ट-कुट्टनोच्छलित-धूलि-धवलौ स्तनौ वहति ॥]

24. Look here ! (the woman) carries her two breasts, rendered white by the dust flying up on account of the pounding of festive powders (of corn), as if they were two flamingoes seated on the shadow of her lotus-like face.

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तह् तेण वि सा दिट्ठा तीग्र वि तह् तस्स पेसिग्रा दिट्ठी ।
जह् दोण्ह् वि समग्रं चिग्र णिव्वुत्त-रग्राइँ जाग्राइं ।।२५।।
[तथा तेन ग्रपि सा दृष्टा तया ग्रपि तथा तस्मै प्रेषिता दृष्टिः ।
यथा द्वयोः ग्रपि समं एव निर्वृत्त-रतानि जातानि ।।]

25. She was so looked at by him and her eyes also were so directed towards him, that both (of them) engaged (themselves), as it were, in the acts of dalliance simultaneously.

वाउलिग्रा-परिसोसण कुड़ङ्ग-पत्तलण सुलह्-संकेग्र ।
सोहग्ग-कणक-कस-वट्ट गिम्ह् मा कह् वि झिज्जिहिसि ।।२६।।
[वापिका (स्वल्पखातिका)-परिशोषण कुड़ङ्ग-पत्रकरण सुलभ-संकेत ।
सौभाग्य-कनक-कष-पट्ट ग्रीष्म मा कथं ग्रपि क्षयिष्यसि ।।]

26. O summer which dries up small pool (of water), produces (new) leaves in bowers, makes feasible places (of lovers') assignation and act as the touch-stone of the gold of fortuue ! do not ever attain decline.

दुस्सिक्खिग्र-रग्रण-परिक्खएहिँ घिट्टोसि पत्थरे तावा ।
जा तिल-मेत्तं वट्टसि मरगग्र का तुज्झ मुल्ल-कहा ।।२७।।
[दुःशिक्षित-रत्न-परीक्षकैः घृष्टः ग्रसि प्रस्तरे तावत् ।
यावत् तिल-मात्रं वर्त्तसे मरकत का तव मूल्य-कथा ।।]

27. O emerald ! as long as you are not reduced to the size of sesamum seed, so long you are rubbed on the stone by ill-trained jewel-examiners. Far away is the talk about your price !

जह् चिन्तेइ परिग्रणो ग्रासङ्कइ जह् ग्र इतस्स पडिवक्खो ।
बालेण वि गामणि-णन्दणेण तह् रक्खिग्रा पल्ली ।।२८।।
[यथा चिन्तयति परिजनः ग्राशङ्कते यथा च तस्य प्रतिपक्षः ।
बालेन ग्रपि ग्रामणी-नन्दनेन तथा रक्षिता पल्ली ।।]

28. The son of the village headman, young as he was, was so protecting the village, as his followers became so much anxious (for him), and as his opponent feared (much defeat from him).

ग्रण्णेसु पहिग्र पुच्छसु वाहग्र-पुत्तेसु पुसिग्र-चम्माइं ।
ग्रम्हं वाह-जुग्राणो हरिणेसु धणुं ण णामेइ ।।२९।।
[ग्रन्येषु पथिकं पृच्छ व्याधक-पुत्रेषु पृषत-चर्म्माणि ।
ग्रस्माकं व्याध-युवा हरिणेषु धनुः न नामयति ।।]

29. O traveller ! ask of other hunters' sons about (the purchase of) skin of Pṛshata (spotted) deer. (For,) our young hunter does not bend down his bow against deer.

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गअ-वहु-वेहव्वअरो पुत्तो मे एक्क-कण्ड-विणिवाई ।
तह सोण्हाइ पुलइओ जह कण्ड-करण्डअं वहइ ।।३०।।
[गज-वधू-वैधव्यकर: पुत्र: मे एक-काण्ड-विनिपाती ।
तथा स्नुषया प्रलोकित: यथा काण्ड-करण्डकं वहति ।।]

30. My son who, by hitting one arrow only, could bring about the widowhood of the wives of the elephant, is so looked at by my daughter-in-law that he (now only) carries the basket of arrows (without using them).

विञ्झारुहणालावं पल्ली मा कुणउ गामणी ससइ ।
पच्चुज्जिविओ जइ कह वि सुणइ ता जीविअं मुअइ ।।३१।।
[विन्ध्यारोहणालापं पल्ली मा करोतु ग्रामणी: श्वसिति ।
प्रत्युज्जीवित: यदि कथं अपि शृणोति तत् जीवितं मुञ्चति ।।]

31. Let the village (inhabitants) not enter into any talk (of flight) by ascending the Vindhya mountain, (for,) the village headman is (still) alive (literally breathes). He will give up his life if he hears (of this matter) after regaining his consciousness.

अप्पाहइ मरन्तो पुत्तं पल्लीवई पअत्तेण ।
मह णामेण जह तुमं ण लज्जसे तह करेज्जासु ।।३२।।
[संदिशति म्रियमाण: पुत्रं पल्ली-पति: प्रयत्नेन ।
मम नाम्ना यथा त्वं न लज्जसे तथा करिष्यसि ।।]

32. The dying village-leader instructs his son with care saying—'Do act in such a manner that you may not have to feel ashamed because of (your connection with) my name (as your father).'

अणुमरण-पत्थिआए पच्चागअ-जीविए पिअअमम्मि ।
वेहव्व-मण्डणं कुल-वहूअ सोहग्गअं जाअं ।।३३।।
[अनुमरण-प्रस्थिताया: प्रत्यागत-जीविते प्रियतमे ।
वैधव्य-मण्डनं कुल-वध्वा: सौभाग्यकं जातम् ।।]

33. Her beloved having regained his consciousness, the decoration of widowhood of the noble wife, prepared for following (her husband) in death, turned into that of good fortune (i.e. auspicious wifehood).

महु-मच्छिआइ दट्ठं दट्ठूण मुहं पिअस्स सूणोट्ठं ।
ईसालुई पुलिन्दी रुक्खच्छाअं गआ अण्णं ।।३४।।
[मधु-मक्षिकया दष्टं दृष्ट्वा मुखं प्रियस्य उच्छूनोष्ठम् ।
ईर्ष्यालु: पुलिन्दी वृक्ष-छायां गता अन्याम् ।।]

34. On finding the face of her beloved with its lips swollen after it was

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bitten by a bee, the jealous wife of the Pulinda moved away to the shade of some other tree.

धण्णा वसन्ति णीसङ्क-मोहणे बहल-पत्तल-वइम्मि ।।
वाअन्दोलण-ओणविअ-वेणु-गहणे गिरि-ग्गामे ।।३५।।

[धन्याः वसन्ति निःशङ्क-मोहने बहल-पत्रल-वृतौ ।
वातान्दोलनावनामित-वेणु-गहने गिरि-ग्रामे ।।]

35. It is the fortunate who live in a mountain village in which dalliance is enjoyed fearlessly, which has places covered by thick foliage (of trees) and which is impassable on account of bamboo clusters bent low by being swung by the wind.

पप्फुल्ल-घण-कलम्बा णिद्धोअ-सिला-अला मुइअ-मोरा ।
पसरन्तोज्झर-मुहला ओसाहन्ते गिरि-ग्गामा ।।३६।।

[प्रोत्फुल्ल-घन-कदम्बाः निधौत-शिला-तलाः मुदित-मयूराः ।
प्रसरन्-निर्झर-मुखराः उत्साहयन्ति गिरि-ग्रामाः ।।]

36. The mountain villages encourage (people in love-making) as they have dense clusters of Kadamba trees shining with blooming flowers, have stone-slabs washed by waters, have peacocks in joyous mood and also have resounding fountains.

तह परिमलिआ गोवेण तेण हत्थं पि जा ण ओल्लेइ ।
स च्चिअ धेणू एण्हिं पेच्छसु कुड़-दोहिणी जाआ ।।३७।।

[तथा परिमलिता गोपेन तेन हस्तं अपि या न आर्द्रयति ।
सा एव धेनुः इदानीं प्रेक्षध्वं कुट-दोहिनी जाता ।।]

37. That very milch-cow, which could not wet the hand of the cowherd who squeezed (her udders) so much, has now become a jar-filler (i.e. gives jarfuls of milk).

धवलो जिअइ तुह कए धवलस्स कए जिअन्ति गिट्ठीओ ।
जिअ तम्बे अम्ह वि जीविएण गोट्ठं तुमाअत्तं ।।३८।।

[धवलः जीवति तव कृते धवलस्य कृते जीवन्ति गृष्टयः ।
जीव गौः अस्माकं अपि जीवितेन गोष्ठं त्वदायत्तम् ।।]

38. O cow ! the bull lives for your sake and the young cows live for the bull's sake. Live (O cow !) for, by your life our cow-station is dependent on you.

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अग्घाइ छिवइ चुम्बइ ठेवइ हिअअम्मि जणिअ-रोमञ्चो ।
जाआ-कवोल-सरिसं पेच्छह पहिओ महुअ-उप्फं ।।३९।।
[आजिघ्रति स्पृशति चुम्बति स्थापयति हृदये जनित-रोमाञ्चः ।
जाया-कपोल-सदृशं प्रेक्षध्वं पथिकः मधूक-पुष्पम् ।।]

39. Look here ! the traveller, with his hairs standing on their end, smells, touches, kisses and puts on his chest the Madhūka flower which resembles the cheek of his wife.

उअ ओल्लिज्जइ मोहं भुअंग-कित्तीअ कडक-लग्गाइ ।
ओज्झर-धारा-सद्धालुएण सीसं वण-गएण ।।४०।।
[पश्य आर्द्रीक्रियते मोघं भुजङ्ग-कृत्तौ कटक-लग्नायाम् ।
निर्झर-धारा-श्रद्धालुकेन शीर्षं वन-गजेन ।।]

40. Look here ! the wild elephant seeks to wet in vain his head in the (white) skin of a snake, attached to the ridge (of the hill), believing it to be a stream of a spring.

कमलं मुअन्त महुअर पिक्क-कइत्थाण गन्ध-लोहेण ।
आलेक्ख-लड्डुअं पामरो व्व छिविऊण जाणिहिसि ।।४१।।
[कमलं मुञ्चन् मधुकर पक्व-कपित्थानां गन्ध-लोभेन ।
आलेख्य-लड्डुकं पामरः इव स्पृष्ट्वा ज्ञास्यसि ।।]

41. O bee who leaves the lotus on account of your attraction for the smell of ripe Kapittha (wood-apple) fruits ! you will know (how hard they are) by your touch, just as an idiot deceives himself by touching the *laḍḍu* (sweet-meat) painted in a picture.

गिज्जन्ते मङ्गल-गाइआहिँ वर-गोत्त-दिण्ण-अण्णाए ।
सोउं व णिग्गओ उअह होन्त-वहुआइ रोमञ्चो ।।४२।।
[गीयमाने मङ्गल-गायिकाभिः वर-गोत्र-दत्त-कर्णायाः ।
श्रोतुं इव निर्गतः पश्यत भविष्यद्-वधुकायाः रोमाञ्चः ।।]

42. Look here ! the horripilation (on the person) of the would—be bride who directs her ears to the (uttered) name of the bride-groom, wishes as if to listen to the songs sung by the female singers at the auspicious ceremony.

मण्णे आअण्णन्ता आसण्ण-विआह-मङ्गलुग्गाइं ।
तेहिँ जुआणेहिँ समं हसन्ति मं वेअस-कुडङ्गा ।।४३।।
[मन्ये आकर्णयन्तः आसन्न-विवाह-मङ्गलोद्गीतम् ।
तैः युवभिः समं हसन्ति मां वेतस-कुडङ्गाः ।।]

43. I think the cane-bowers along with those young men laugh at me on

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hearing the auspicious loud songs sung in connection with my imminent marriage ceremony.

उग्रगग्र-चउत्थि-मङ्गल-होन्त-विग्रोग्र-सविसेस-लग्गेहिं ।
तीग्र वरस्स ग्र सेग्रंसुएहिँ रुण्णं व हत्थेहि ।।४४।।

[उपगत-चतुर्थी-मङ्गल-भविष्यद्-वियोग-सविशेष-लग्नाभ्याम् ।
तस्याः वरस्य च स्वेदाश्रुभिः रुदितं इव हस्ताभ्याम् ।।]

44. Her hands and also those of the bridegroom which are particularly clasped fast in view of the future separation on the coming fourth-day ceremony (after marriage) weep with tears as it were, in the shape of their sweats.

ण ग्र दिट्ठिं णेइ मुहं ण ग्र छिविउं देइ णालवइ किं पि ।
तह वि हु किं पि रहस्सं णव-वहु-सङ्गो पिग्रो होइ ।।४५।।

[न च दृष्टिं नयति मुखं न च स्प्रष्टुं ददाति न ग्रालपति किं ग्रपि ।
तथा ग्रपि खलु किं ग्रपि रहस्यं नव-वधू-सङ्गः प्रियः भवति ।।]

45. It is indeed a mystery as to why the company of a new bride is so dear, although she does not direct her sight towards (her husband's) face, nor does she allow herself to be touched (by him), nor does she talk of anything (to him).

ग्रलिग्र-पसुत्त-वलन्तम्मि णव-वरे णव-वहूग्र वेवन्तो ।
संवेल्लिग्रोरु-संजमिग्र-वत्थ-गण्ठि गग्रो हत्थो ।।४६।।

[ग्रलीक-प्रसुप्त-वलमाने नव-वरे नव-वध्वाः वेपमानः ।
संवेष्टितोरु-संयमित-वस्त्र-ग्रन्थि गतः हस्तः ।।]

46. The new bridegroom having turned round during a feigned sleep, the trembling hand of the new bride reaches the knot of her cloth so fast held by her joined thighs.

पुच्छिज्जन्ती ण भणइ गहिग्रा पप्फुरइ चुम्बिग्रा रुग्रइ ।
तुण्हिक्का णव-वहुग्रा कग्रावराहेण उवऊढा ।।४७।।

[पृच्छयमाना न भणति गृहीता प्रस्फुरति चुम्बिता रोदिति ।
तूष्णीका नव-वधूः कृतापराधेन उपगूढा ।।]

47. Having been embraced by the offending (husband) the new bride, remaining silent, does not reply (to him) on being asked (about anything), trembles when caught (by the hand) and cries when kissed (by him).

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तत्तो च्चिग्र होन्ति कहा विग्रसन्ति तहिं तहिं समप्पन्ति ।
किं मण्णे माउच्छा एक्क-जुग्राणो इमो गामो ।।४८।।

[ततः एव भवन्ति कथाः विकसन्ति तत्र तत्र समाप्यन्ते ।
किं मन्ये मातृष्वसः एक-युवकः अयं ग्रामः ।।]

48. O maternal aunt ! I think that this is a village where only one young man resides, for, all talks (of women) begin (with him as the subject-matter) and they (talks) develop on and end in him.

जाइँ वग्रणाइँ ग्रम्हे वि जम्पिमो ताइँ जम्पइ जणो वि ।
ताइं चिग्र तेण पजम्पिग्राइं हिग्रग्रं सुहावेन्ति ।।४९।।

[यानि वचनानि वयं जल्पामः तानि जल्पति जनः अपि ।
तानि एव तेन प्रजल्पितानि हृदयं सुखयन्ति ।।]

49. All other persons speak the same words which we also speak, but the very same words, when spoken by him, delight our heart.

सव्वाग्ररेण मग्गह पिग्रं जणं जइ सुहेण वो कज्जं ।
जं जस्स हिग्रग्र-दइग्रं तं ण सुहं जं तहिं णत्थि ।।५०।।

[सर्व्वादरेण मार्गयत प्रियं जनं यदि सुखेन वः कार्य्यम् ।
यत् यस्य हृदय-दयितं तत् न सुखं यत् तस्मिन् न अस्ति ।।]

50. Seek for a beloved person with all care, if there is any necessity for you to get happiness, for, there is no happiness which does not exist in the man who is one's beloved.

दीसन्तो दिट्ठि-सुहो चिन्तिज्जन्तोॅ मण-वल्लहो ग्रत्ता ।
उल्लावन्तोॅ सुइ-सुहो पिग्रो जणो णिच्च-रमणिज्जो ।।५१।।

[दृश्यमानः दृष्टि-सुखः चिन्त्यमानः मनो-वल्लभः श्वश्रु ।
उल्लप्यमानः श्रुति-सुखः प्रियः जनः नित्य-रमणीयः ।।]

51. O mother-in-law ! the beloved person is ever-charming, as he is pleasant to the eyes when seen, endearing to the mind when thought of, and agreeable to the ears when talked of.

ठाण-ब्भट्ठा परिगलिग्र-पीणग्रा उण्णईग्र परिचत्ता ।
ग्रम्हे उण ठेर-पग्रोहर व्व उग्ररे च्चिग्र णिसण्णा ।।५२।।

[स्थान-भ्रष्टाः परिगलित-पीनताः उन्नत्या परित्यक्ताः ।
वयं पुनः स्थविरा-पयोधरा इव उदरे एव निषण्णाः]

52. We only recline on our belly (i.e. think of how to satisfy our hunger in our fallen condition), like the breasts of old women which have fallen from their (own) positions, lost their plumpness and are deprived of their elevation.

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पच्चूसागअ रञ्जित-देह पिआलोअ लोअणाणन्द ।
अण्णत्त-खविअ-सव्वरि णह-भूसण दिणवइ णमो दे ।।५३।।
[प्रत्यूषागत रञ्जित-देह प्रियालोक लोचनानन्द ।
अन्यत्र क्षपित-शर्व्वरीक नभो (नख)-भूषण दिन-पते नमः ते ।।]

53. O Sun (the Lord of the day) who appears early morning, whose body is red, whose light is dear (to all), who delights (people's) eyes, who passes the night in another sphere and who is an ornament of the horizon ! (my) salutation be to you.

विवरीअ-सुरअ-लेहल पुच्छसि मह कीस गब्भ-संभूइं ।
ओअत्ते कुम्भ-मुहे जल-लव-कणिआ वि किं ठाइ ।।५४।।
[विपरीत-सुरत-लम्पट पृच्छसि मम किमिति गर्भ-संभूतिम् ।
अपवृत्ते कुम्भ-मुखे जल-लव-कणिका अपि किं तिष्ठति ।।]

54. O you so greedy of inverted dalliance ! how is it that you enquire about possibility of my conception ? Can there remain the slightest particle of water in the mouth of a pitcher which is turned upside down ?

अच्चासण्ण-विवाहे समं जसोआइ तरुण-गोवीहिं ।
वड्ढन्ते महुमहणे संबन्धा णिण्हुविज्जन्ति ।।५५।।
[अत्यासन्न-विवाहे समं यशोदया तरुण-गोपीभिः ।
वर्द्धमाने मधुमथने सम्बन्धाः निह्नूयन्ते ।।]

55. Madhumathana (Kṛshṇa, the slayer of the demon, Madhu) having advanced in age and his marriage (time) having drawn nearer, the young cowherdesses concealed their relationship with Yaśodā.

जं जं आलिहइ मणो आसा-वट्टीहिं हिअअ-फलअम्मि ।
तं तं बालो व्व विही णिहुअं हसिऊण पमहुसइ ।।५६।।
[यत् यत् आलिखति मनः आशा-वर्त्तिकाभिः हृदय-फलके ।
तत् तत् बालः इव विधिः निभृतं हसित्वा प्रोञ्छति (प्रमुषति) ।।]

56. Destiny, like a child, smiles and rubs off secretly those (scenes) which my mind has painted on the slab of my heart with the brushes of my hopes.

अणुहुत्तो कर-फंसो सअल-अला-पुण्ण पुण्ण-दिअहम्मि ।
वीआ-सङ्ग-किसङ्गअ एण्हिं तुह वन्दिमो चलणे ।।५७।।
[अनुभूतः कर-स्पर्शः सकल-कला-पूर्ण पूर्ण-दिवसे ।
द्वितीया-सङ्ग-कृशाङ्गक इदानीं तव वन्दामहे चरणौ ।।]

57. O moon whose digits are full ! on the festive (full-moon) day the touch of your rays has been felt. O you who have now your body emaciated by association with Dvitiyā (*Tithi*) ! I pay homage to your feet.

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दूरन्तरिए वि पिए कह वि णिअत्ताइँ मज्झ णअणाइँ ।
हिअअं उण तेण समं अज्ज वि अणिवारिअं भमइ ।।५८।।

[दूरान्तरिते अपि प्रिये कथं अपि निवर्त्तिते मम नयने ।
हृदयं पुनः तेन समं अद्य अपि अनिवारितं भ्रमति ।।]

58. When the beloved was a far way off, I somehow turned back my eyes; but, my mind, unimpeded, still moves along with him today.

तस्स कहा-कण्टइए सद्दाअण्णण-समोसरिअ-कोवे ।
समुहालोअण-कम्पिरि उवऊढा किं पवज्जिहिसि ।।५९।।

[तस्य कथा-कण्टकिते शब्दाकर्णन-समपसृत-कोपे ।
सम्मुखालोकन-कम्पनशीले उपगूढा किं प्रपत्स्यसे ।।]

59. O you who become horripilated on (hearing) report about him, whose anger retreats on listening to his words and who tremble on seeing him near-by ! what condition will you attain when you will be embraced by him ?

भर-णमिअ-णील-साहग्ग-खलिअ-चलणद्ध-विहुअ-वक्ख-उडा ।
तरु-सिहरेसु विहंगा कह कह वि लहन्ति संठाणं ।।६०।।

[भर-नमित-नील-शाखाग्र-स्खलित-चरणार्द्ध-विधुत-पक्ष-पुटाः ।
तरु-शिखरेषु विहङ्गाः कथं कथं अपि लभन्ते संस्थानम् ।।]

60. Birds with great difficulty obtain a footing on the tops of trees, with their wings fluttering and portions of their feet slipping down from the extremities of the dark branches hung down by their (own) weight.

अहर-महु-पाण-धारिल्लिआइ जं च रमिओ सि सविसेसं ।
असइ अलज्जिरि बहु-सिक्खिरि त्ति मा णाह मण्णहिसि ।।६१।।

[अधर-मधु-पान-लालसया यत् च रमितः असि सविशेषम् ।
असती अलज्जाशीला बहु-शिक्षाशीला इति मा नाथ मंस्थाः ।।]

61. O Lord ! you have been made to enjoy dalliance (with me) in a particular manner, on account of my coveting a drink of your mouth-juice. You should not (therefore) take me to be an unchaste woman having no bashfulness and trained in many arts.

खाणेण अ पाणेण अ तह गहिओ मण्डलो अडअणाए ।
जह जारं अहिणन्दइ भुक्कइ घर-सामिए एन्ते ।।६२।।

[खादनेन च पानेन च तथा गृहीतः मण्डलः असत्या ।
यथा जारं अभिनन्दति भषति गृह-स्वामिनि एति ।।]

62. The wanton woman has so tamed the dog with food and drink that

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it (the dog) welcomes her paramour, (but), barks at the owner of the house (i.e. her husband) when he comes in.

कण्डन्तेण अकण्डं पल्ली-मज्झम्मि विअड-कोअण्डं ।
पइ-मरणाहिँ वि अहिअं वाहेण रुआविआ अत्ता ।।६३।।

[कण्डूयता अकाण्डे पल्ली-मध्ये विकट-कोदण्डम् ।
पतिमरणात् अपि अधिकं व्याधेन रोदिता श्वश्रूः (माता) ।।]

63. His mother (or mother-in-law) was made by the hunter to shed tears more than when her husband died, because of his (the hunter's) paring all on a sudden his huge bow in the small village (region).

अम्हे उज्जुअ-सीला पिओ वि पिअ-सहि विआर-परिओसो ।
ण हु अण्णा का वि गई वाहोहा कह पुसिज्जन्तु ।।६४।।

[वयं ऋजुक-शीलाः प्रियः अपि प्रिय-सखि विकार-परितोषः ।
न खलु अन्या का अपि गतिः वाष्पौघाः कथं प्रोञ्छ्यन्ताम् ।।]

64. O dear friend ! we are simple-natured, but our beloved is pleased by (emotional) gestures (from us). There is no other way. How can I wipe off the streams of (my) tears ?

धवलो सि जइ वि सुन्दर तह वि मज्झ रञ्जिअं हिअअं ।
राअ-भरिए वि हिअए सुहअ णिहित्तो ण रत्तो सि ।।६५।।

[धवलः असि यदि अपि सुन्दर तथा अपि मम रञ्जितं हृदयम् ।
राग-भरिते अपि हृदये सुभग निहितः न रक्तः असि ।।]

65. O beautiful one ! although you are fair (literally white) you have reddened my heart (with love). But, O favourite one ! you (however) do not become red (i.e. affected by love) although you are situated in my heart full of redness (of love).

चञ्चु-पुडाहअ-विअलिअ-सहआर-रसेण सित्त-देहस्स ।
कीरस्स मग्ग-लग्गं गन्धन्धं भमइ भमर-उलं ।।६६।।

[चञ्चु-पुटाहत-विगलित-सहकार-रसेन सिक्त-देहस्य ।
कीरस्य मार्ग-लग्नं गन्धान्धं भ्रमति भ्रमर-कुलम् ।।]

66. The swarm of bees blind by the (intoxicating) smell hovers round closely following the path of the parrot whose body was saturated with juice of the mango-fruit, trickling on being struck by its closed beak.

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एत्थ णिमज्जइ अत्ता एत्थ अहं एत्थ परिअणो सअलो ।
पन्थिअ रत्ति-अन्धअ मा मह सअणे णिमज्जिहिसि ।।६७।।
[अत्र निमज्जति श्वश्रूः अत्र अहं अत्र परिजनः सकलः ।
पथिक रात्र्यन्धक मा मम शयने निमङ्क्ष्यसि ।।]

67. Here sleeps my mother-in-law; here do I sleep; and here sleep all other members (of the family). O night-blind traveller ! do not enter (for sleep) into my bed.

परिओस-सुन्दराइं सुरएसु लहन्ति जाइँ सोक्खाइं ।
ताइं च्चिअ उण विरहे खाउग्गिण्णाइँ कीरन्ति ।।६८।।
[परितोष-सुन्दराणि सुरतेषु लभन्ते यानि सौख्यानि ।
तानि एव पुनः विरहे खादितोद्गीर्णानि कुर्वन्ति ।।]

68. Those pleasures, agreeable on account of gratification, which (women) enjoy during dalliance, turn again, during separation into miseries (literally. vomits of food devoured, which sicken persons).

मग्गं चिअ अलहन्तो हारो पीणुण्णआणँ थणआणं ।
उव्विग्गो भमइ उरे जमुणा-णइ-फेण-पुञ्जो व्व ।।६९।।
[मार्गं एव अलभमानः हारः पीनोन्नतयोः स्तनयोः ।
उद्विग्नः भ्रमति उरसि यमुना-नदी-फेन-पुञ्जः इव ।।]

69. The necklace, having obtained no path between (her) two plump and high breasts, moves in an agitated manner on her chest like the mass of foam on the Yamuna river.

एक्केण वि वड-बीअङ्कुरेण सअल-वण-राइ-मज्झम्मि ।
तह तेण कओ अप्पा जह सेस-दुमा तले तस्स ।।७०।।
[एकेन अपि वट-बीजाङ्कुरेण सकल-वन-राजि-मध्ये ।
तथा तेन कृतः आत्मा यथा शेष-द्रुमाः तले तस्य ।।]

70. In the entire forest range, the only one seed-sprout of the banyan tree has so developed its own self that all the remaining trees stand (miserably) at its bottom.

जे जे गुणिणो जे जे अ चाइणो जे विडड्ढ-विण्णाणा ।
दारिद्द रे विअक्खण ताण तुमं साणुराओ सि ।।७१।।
[ये ये गुणिनः ये ये च त्यागिनः ये विदग्ध-विज्ञानाः ।
दारिद्र्य रे विचक्षण तेषां त्वं सानुरागं असि ।।]

71. O clever poverty ! you are fond of all those people who are accomplished, who are liberal and who are possessed of (subtle) knowledge.

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जइ कोत्तिओ सि सुन्दर सअल-तिहो-चन्द-दंसण-सुहाणं ।
ता मसिणं मोइज्जन्त-कञ्चुअं पेक्खसु मुहं से ॥७२॥
[यदि कौतुकिकः असि सुन्दर सकल-तिथि-चन्द्र-दर्शन-सुखानाम् ।
तत् मसृणं मुच्यमान-कञ्चुकं प्रेक्षस्व मुखं तस्याः ॥]

72. O handsome one ! if you are curious (enough) to enjoy the pleasures of looking at the moon on all the *tithis* (days), then you may gaze at her glistening face when her (upper) robe is gradually removed (therefrom).

सम-विसम-णिव्विसेसा समन्तओ मन्द-मन्द-संचारा ।
अइरा होहिन्ति पहा मणोरहाणं पि दुल्लङ्घा ॥७३॥
[सम-विषम-निर्विशेषाः समन्ततः मन्द-मन्द-सञ्चाराः ।
अचिरात् भविष्यन्ति पन्थानः मनोरथानां अपि दुर्लङ्घ्याः ॥]

73. Before long the roads everywhere will be hard to traverse even in thought, because they will have no distinction between even and rugged portions and movements through them will be gradually slower.

अइ-दीहराइँ बहुए सीसे दीसन्ति वंस-वत्ताइं ।
भणिए भणामि अत्ता तुम्हाणँ वि पण्डुरा पुट्ठी ॥७४॥
[अति-दीर्घाणि वध्वाः शीर्षे दृश्यन्ते वंश-पत्राणि ।
भणिते भणामि श्वश्रु युष्माकं अपि पाण्डुरं पृष्ठम् ॥]

74. O mother-in-law ! if it is said that very long leaves of bamboo trees are found on the head of the daughter-in-law (i. e. myself), (then) I will say that your back also is pale-white (by dust).

अत्थक्क-रूसणं खण-पसिज्जणं अलिअ-वअण-णिब्बन्धो ।
उम्मच्छर-संतावो पुत्तअ पदवी सिणेहस्स ॥७५॥
[आकस्मिक-रोषणं क्षण-प्रसादनं अलीक-वचन-निर्बन्धः ।
उन्मत्सर-सन्तापः पुत्रक पदवी स्नेहस्य ॥]

75. O son ! sudden outburst of anger, pacification within a short time, pertinacity (or intentness) in using false words and agony due to jealousy—these are the ways of affection.

पिज्जइ कण्णञ्जलिहिं जण-रव-मिलिअं वि तुज्झ संलावं ।
दुद्धं जल-संमिलिअं सा बाला राअ-हंसि व्व ॥७६॥
[पिबति कर्णाञ्जलिभिः जन-रव-मिलितं अपि तव संलापम् ।
दुग्धं जल-संमिलितं सा बाला राज-हंसी इव ॥]

76. That girl drinks by the hollows of her ears (i.e. listens attentively to) your talk although it is mixed up with (other) people's noise, just as the female flamingo drinks (only) the milk though it is mixed up with water.

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अइ उज्जुए ण लज्जसि पुच्छिज्जन्ती पिअस्स चरिआइं ।
सव्वङ्ग-सुरहिणो मरुवअस्स किं कुसुम-रिद्धीहिं ।।७७।।
[अयि ऋजुके न लज्जसे पृच्छन्ती प्रियस्य चरितानि ।
सर्व्वाङ्ग-सुरभेः मरुवकस्य किं कुसुमर्द्धिभिः ।।]

77. O simple-natured one ! don't you feel abashed to enquire about the achievements of (your) beloved ? What is the necessity of luxuriant growth of flowers in the Maruvaka plant which is fragrant in all its parts ?

मुद्धे अपत्तिअन्ती पवाल-अङ्कुरअ-वण्ण-लोहिअए ।
णिद्धोअ-धाउ-राए कीस सहत्थे पुणो धुवसि ।।७८।।
[मुग्धे अप्रतियन्ती प्रवालकाङ्कुरक-वर्ण-लोहितौ ।
निर्द्धोत-धातुरागौ किमिति स्वहस्तौ पुनः धावयसि ।।]

78. O foolish girl ! why do you wash again your own hands which are red like the shoots of coral, not believing that their mineral redess has (already) been washed.

उअ सिन्धव-पव्वअ-सच्छहाइं धुअ-तूल-पुञ्ज-सरिसाइं ।
सोहन्ति सुअणु मुक्कोअआइं सरए सिअब्भाइं ।।७९।।
[पश्य सैन्धव-पर्व्वत-सदृक्षाणि धुत-तूल-पुञ्ज-सदृशानि ।
शोभन्ते सुतनु मुक्तोदकानि शरदि सिताभ्राणि ।।]

79. Look (here), O beautiful-bodied one ! in the autumn the white clouds with their waters (already) discharged look splendid, appearing like *Saindhava* (salt) hills and like heaps of cleansed cotton.

आउच्छन्ति सिरेहिँ विवलिएहिँ उअ खडिएहिँ णिज्जन्ता ।
णिप्पच्छिम-वलिअ-पलोइएहिँ महिसा कुडङ्गाइं ।।८०।।
[आपृच्छन्ति शिरोभिः विवलितैः पश्य खड्गिकैः नीयमानाः ।
निःपश्चिम-वलित-प्रलोकितैः महिषाः कुडङ्गानि ।।]

80. Look (here) the buffaloes led by (butchers) carrying swords bid adieu to the arbours with final oblique glances by bending round their heads.

पुसउ मुहं ता पुत्तिअ वाहोअरणं विसेस-रमणिज्जं ।
मा एअं चिअ मुह-मण्डणं त्ति सो काहिइ पुणो वि ।।८१।।
[प्रोञ्छ मुखं तावत् पुत्रिके बाष्पावतरणं विशेष-रमणीयम् ।
मा इदं एव मुख-मण्डनं इति सः करिष्यति पुनः अपि ।।]

81. O girl ! you should now wipe out your specially handsome face from which tears roll down, so that he (the lover) may not again think that this (rolling down of tears) forms a decoration to your face.

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मज्झे पअणुअ-पङ्कं अवहो-वासेसु साण-चिक्खिल्लं ।
गामस्स सीस-सीमन्तअं व रच्छा-मुहं जाअं ।।८२।।
[मध्ये प्रतनुक-पङ्कं उभय-पार्श्वयोः श्यान-कर्द्दमम् ।
ग्रामस्य शीर्ष-सीमन्तकं इव रथ्या-मुखं जातम् ।।]

82. The entrance of the high-way in the village, with scanty mud in the middle and dry or sticky mud on both sides, presents the view of the parting line of hairs on the head (of a woman).

अवरण्हागअ-जामाउअस्स विउणेइ मोहणुक्कण्ठं ।
वहुआइ घर-पलोहर-मज्जण-पिसुणो वलअ-सद्दो ।।८३।।
[अपराह्णागत-जामातुः द्विगुणयति मोहनोत्कण्ठाम् ।
वध्वाः गृह-पश्चाद्भाग-मज्जन-पिशुनः वलय-शब्दः ।।]

83. The sound of bracelets, indicating the bathing of the bride in the back-portion of the house, doubly aggravates the longing for dalliance (in the mind) of the son-in-law who has arrived (there) in the afternoon.

जुज्झ-चवेडामोडिअ-जज्जर-कण्णस्स जुण्ण-मल्लस्स ।
कच्छा-बन्धो च्चिअ भीरु-मल्ल-हिअअं समुक्खणइ ।।८४।।
[युद्ध-चपेटामोटित-जर्जर-कर्णस्य जीर्ण-मल्लस्य ।
कक्षाबन्धः एव भीरुमल्ल-हृदयं समुत्खनति ।।]

84. The girding up of the loins by the old warrior, whose ears have become shattered after being crushed by slappings received in warfare, pulls out the heart of coward warriors.

आणत्तं तेण तुमं पइणा पहएण पडह-सद्देण ।
मल्लि ण लज्जसि णच्चसि दोहग्गे पाअडिज्जन्ते ।।८५।।
[आज्ञप्तं तेन त्वां पत्या प्रहतेन पटह-शब्देन ।
मल्लि न लज्जसे नृत्यसि दौर्भाग्ये प्रकटीक्रियमाणे (प्रकटायमाने) ।।]

85. O warrior's wife ! your ill-luck (in love) having been exposed, you do not feel ashamed, but (rather you) dance, although (his disfavour) about you has been declared by your husband by the sound of the beating of drums.

मा वच्चह वीसम्भं इमाणँ बहु-चाडु-कम्म-णिउणाणं ।
णिव्वत्तिअ-कज्ज-परम्मुहाणँ सुणआणँ व खलाणं ।।८६।।
[मा व्रजत विस्रम्भं एषां बहु-चाटुकर्म्म-निपुणानाम् ।
निर्वर्त्तित-कार्य्य-पराङ्मुखानां शुनकानां इव खलानाम् ।।]

86. Do not put confidence on these villains who, like dogs, are skilful in the art of flattering, but who run away when their object is accomplished.

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अण्ण-ग्गाम-पउत्था कड्ढन्ती मण्डलाणँ रिञ्छोलिं ।
अखण्डिअ-सोहग्गा वरिस-सअं जिअउ मे सुणिआ ॥८७॥
[अन्य-ग्राम-प्रोषिता कर्षयन्ती मण्डलानां पङ्क्तिम् ।
अखण्डित-सौभाग्या वर्ष-शतं जीवतु मे शुनी ॥]

87. May my bitch live for a hundred years with her good fortune (in love) unimpaired, when she draws a group of dogs (towards herself) when she leaves for another village !

सच्चं साहसु देअर तह तह चडुआरएण सुणएण ।
णिव्वत्तिअ-कज्ज-परम्मुहत्तणं सिक्खिअं कत्तो ॥८८॥
[सत्यं शाधि देवर तथा तथा चाटुकारकेण शुनकेन ।
निर्वर्त्तित-कार्य्य-पराङ्मुखत्वं शिक्षितं कस्मात् ॥]

88. O brother-in-law (husband's younger brother) ! tell (me) truly as to whence the dog who flatters so very much has learnt the art of turning away when its object is fulfilled.

णिप्पण्ण-सस्स-रिद्धी सच्छन्दं गाइ पामरो सरए ।
दलिअ-णव-सालि-तण्डुल-धवल-मिअङ्कासु राईसु ॥८९॥
[निष्पन्न-सस्य-र्द्धिः स्वच्छन्दं गायति पामरः शरदि ।
दलित-नव-शालि-तण्डुल-धवल-मृगाङ्कासु रात्रिषु ॥]

89. The rustic man having obtained a plentiful crop sings to his heart's content during the nights of the autumn, when the moon is as white as the pounded (lump) of new Śāli rice.

अलिहिज्जइ पङ्क-अले हलालि-चलणेण कलम-गोवीए ।
केआर-सोअ-रुम्भण-तंस-ट्ठिअ-कोमलो चलणो ॥९०॥
[आलिख्यते पङ्क-तले हलालि-चलनेन कलम-गोप्याः ।
केदार-स्रोतो-रोधन-तिर्य्यक्-स्थित-कोमलः चरणः ॥]

90. The soft foot-mark of the protectress of Kalama rice (field), (previously) imprinted obliquely (on dry mud) due to blocking up of the streams in the field, is being (now) tilled through on the mud at the time of turning up of the plough-lines.

दिअहे दिअहे सूसइ संकेअअ-भङ्ग-वड्ढिआसङ्का ।
आवण्डुरोणअ-मुही कलमेण समं कलम-गोवी ॥९१॥
[दिवसे दिवसे शुष्यति संकेतक-भङ्ग-वर्द्धिताशङ्का ।
आपाण्डुरावनत-मुखी कलमेन समं कलम-गोपी ॥]

91. The protectress of the Kalama rice (field) withers away daily along

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with the Kalama rice, with her face turned pale and bent down, because her fear of the break of the rendezvous increases.

णव-कम्मिएण हृग्र-पामरेण दट्ठूण पाउ-हारीग्रो ।
मोत्तव्वे जोत्तग्र-पग्गहम्मि ग्रवहासिणी मुक्का ।।९२।।

[नव-कर्म्मिणा हृत-पामरेण दृष्ट्वा भक्त-हारिकाः ।
मोक्तव्ये योक्त्र-प्रग्रहे ग्रवहासिनी मुक्ता ।।]

92. The wretched rustic, a new worker, having seen the female carriers of cooked food, has released the nose-string (of the bullocks) when he should have untied the yoke rope.

दट्ठूण हरिग्र-दीहं गोसे णइ-जूरए हलिग्रो ।
ग्रसई-रहस्स-मग्गं तुसार-धवले तिल-च्छेत्ते ।।९३।।

[दृष्ट्वा हरित-दीर्घं प्रातः न ग्रतिखिद्यते हलिकः ।
ग्रसती-रहस्य-मार्गं तुषार-धवले तिल-क्षेत्रे ।।]

93. The ploughman has not become very sorry in the morning by seeing in his snow-white sesamum field the green and long path of secret love of the unchaste woman.

संकोल्लिग्रो व्व णिज्जइ खण्डं खण्डं कग्रो व्व पीग्रो व्व ।
वासागमम्मि मग्गो घर-हुग्रो-सु(मु)हेण पहिएण ।।९४।। हालस्स ।

[संकोचितः इव नीयते खण्डं खण्डं कृतः इव पीतः इव ।
वर्षागमे मार्गः गृह-भविष्यत्-सुखेन (मुखेन) पथिकेन ।।] (हालस्य)

94. At the advent of the rainy season, the traveller, intent on returning home in (near) future, covers his way, as if by contracting it, or by cutting it to pieces, or by striding over it hurriedly (literally drinking it).

धण्णा बहिरा ग्रन्धा ते च्चिग्र जीग्रन्ति माणुसे लोए ।
ण सुणन्ति पिसुण-वग्रणं खलाणं ऋद्धिं ण पेक्खन्ति ।।९५।।

[धन्याः बधिराः ग्रन्धाः ते एव जीवन्ति मानुषे लोके ।
न शृण्वन्ति पिशुन-वचनं खलानां ऋद्धिं न प्रेक्षन्ते ।।]

95. In this human world it is the deaf and blind peoole who are lucky, for, they (respectively) do not hear the words of the villains, and do not see the prosperity of the rogues.

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एण्हिं वारेइ जणो तइआ मूइल्लओ व्व गओ।
जाहे विसं व जाअं सव्वङ्ग-पहोलिरं पेम्म ॥९६॥ सिरिसुन्दरस्स।
[इदानीं वारयति जनः तदा मूकः इव गतः।
यदा विषं इव जातं सर्वाङ्ग-प्रभवत् प्रेम ॥] (श्रीसुन्दरस्य)

96. All persons were then dumb, as it were; they now prohibit when love has worked strongly over the whole body like poison.

कहँ तं पि तुइ्ण णाअं जह सा आसन्दिआणँ बहुआणं।
काऊण उच्चवचिअं तुह दंसण-लेहला पडिआ ९७॥ से(मे?)हणाअस्स।
[कथं तत् अपि त्वया न ज्ञातं यथा सा आसन्दिकानां बहूनाम्।
कृत्वा उच्चावचिकां तव दर्शन-लालसा पतिता ॥] (मेघनादस्य ?)

97. How is it that it is not known to you that she, being eager to have a look at you, fell down from a height created by her by means of many chairs (placed one above another).

चोराणँ कामुआणँ अ पामर-पहिआणँ कुक्कुडो वअइ।
रे रमह वहह वाहअह एत्थ तणुआअए रअणी ॥९८॥
[चौराणां कामुकानां च पामर-पथिकानां कुक्कुटः वदति।
रे रमत वहत वाहयत अत्र तनुकायते (तन्वीभवति) रजनी ॥]

98. Thus crows the cock addressing (respectively) the burglars, the libertines and the rustic travellers—"The night is waning, so you carry away (the stolen things), enjoy (the pleasure of) dalliance and drive on (your carts)".

अण्णोण्ण-कडक्खन्तर-पेसिअ-मेलीण-दिट्ठी-पसराणं।
दो च्चिअ मण्णे कअ-भण्डणाइँ समअं पहसिआइं ॥९९॥
[अन्योन्य-कटाक्षान्तर-प्रेषित-मिलित-दृष्टि-प्रसरौ।
द्वौ एव मन्ये कृत-भण्डणौ (कलहौ) समकं प्रहसितौ ॥]

99. I think that the two (the lover and the mistress) who quarrelled with each other, smiled simultaneously, when they exchanged their expansive looks flung by their mutual glances.

संझा-गहिअ-जलञ्जलि-पडिमा-संकन्त-गोरि-मुह-कमलं।
अलिअं चिअ फुरिओट्ठं विअलिअ-मन्तं हरं णमह ॥१००॥
[सन्ध्या-गृहीत-जलाञ्जलि-प्रतिमा-संक्रान्त-गौरी-मुख-कमलम्।
अलीकं एव स्फुरितोष्ठं विगलित-मन्त्रं हरं नमत ॥]

100. Salute Hara with his lips falsely muttering, though the *mantras* escaped (him) when he saw the lotus-face of Gaurī reflected on the palm-full of water taken up (by him for oblation) in the evening.

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इअ सिरि-हाल-विरइए पाउअ-कव्वम्मि सत्त-सए ।
सत्तम-सअं समत्तं गाहाणं सहाव-रमणिज्जं ॥१०१॥
[इति श्री-हाल-विरचिते प्राकृत-काव्ये सप्त-शते ।
सप्तम-शतं समाप्तं गाथानां स्वभाव-रमणीयम् ॥]

101. Here ends the naturally charming Seventh Century of *gāthās* in the Prākrit poem called the *Sapta--śata*, compiled by Śrī Hāla.

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Index I

List of the Alphabetical beginnings of the gāthās

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